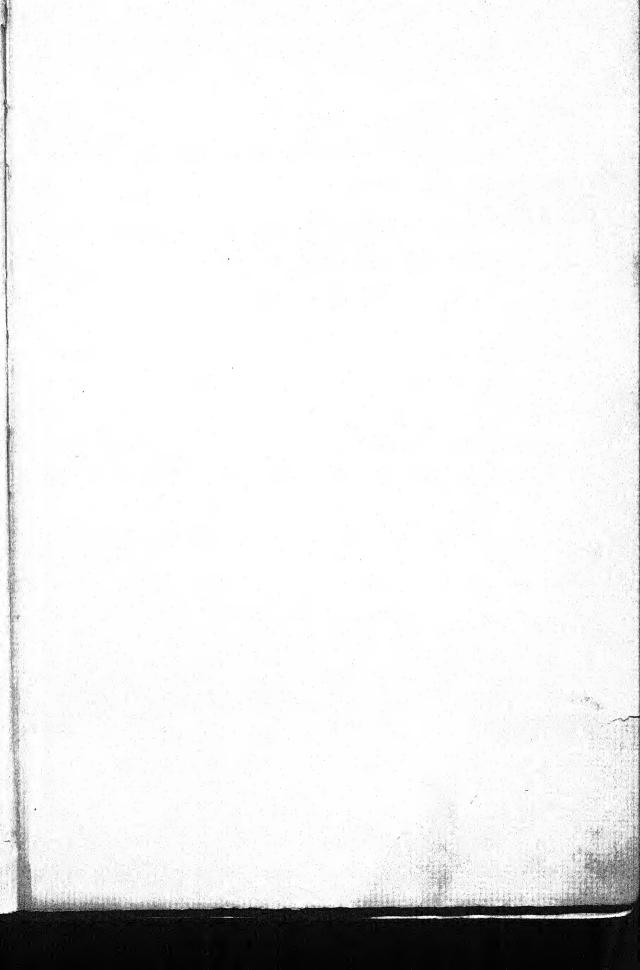
THE HARVARD ORIENTAL SERIES

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HARVARD

ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

ву

CHARLES ROCKWELL LANMAN

Professor of Sanskrit in Harvard University

VOLUME IV.

CAMBRIDGE, MASS.

PUBLISHED BY HARVARD UNIVERSITY

1901

RĀJA-ÇEKHARA'S KARPŪRA-MAÑJARĪ

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

ВY

CHARLES ROCKWELL LANMAN

Honorary Member of the Asiatic Society of Bengal (Calcutta)
Foreign Member of the Royal Bohemian Society of Sciences (Prague)



HPY8N Raj/K.L.

CAMBRIDGE, MASS.

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PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators





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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus,—a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion,—a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākrit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākrit drama extant, the Karpūra-maūjarī of Rāja-çekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākrit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākrit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological; but, as is elsewhere shown,3 it is not without its importance for the history of the Indian It abounds in material which may well engage the attention of the student of antiquities 4 and of folk-lore. 5 And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,6 challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaçekhara is indebted for motifs or for modes of expression to his predecessors, Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartrhari. Its literary merit is, on the whole, The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 24. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Präkrit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

⁸ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10–18; palace-life, i. 36;

iv. 96 ff.; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 3¹⁴, note; mirage, ii. 40⁵.

 $^{^6}$ Cp. i. 18^{15} , 20° , ii. 50° , ii. 50° , iv. 18^{36} . Botanical allusions — passim.

⁷ See p. 204, and, e.g., ii. 10^b, iii. 2^d.

The entrance of the Magician (at i. 218) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of met-And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses" 2 will bear the test of Occidental criticism, - their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus.—I need add little to what is said by Dr. Konow, pages xxiii—xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation. — The verse-portions are cited by act and stanza and line, the line being indicated by a, b, c, or d. The prose clauses

¹ Such as Apte's, in his Rājaçekhara, p. 24.

² Cp. i. 32, ii. 5, 9, 10.

 $^{^{3}}$ For example, at ii. $40^{1-6},$ ii. $50^{1-2},$ iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature," commending it to most thoughtful consideration.

The Glossarial Index. — To the Prākrit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākrit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākrit Grammar and Dictionary, where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākrit form. Thus pa-adei stands under kat; while khuttai is given under khuttai. Similarly, jantia is put under yantra-, while janta comes in alphabetic place. Again, vi-inna is given under tr; but vi-tthinna and un-naa (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

² Cited by the initials "H." and "HD."

⁸ For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly, - because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākrit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style I have endeavored faithfully to reproduce in the tone and style of my English. The translator must be able to feel the atmosphere of each of the varying scenes and to adapt his version to their subtile changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213–222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of piya-vaassa as 'old man.' The German hoch = 'high,' and Abend-zeit = 'even-tide.' So Prākrit piya = 'dear,' and vaassa = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be. We all know that a *green black*-berry is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests 2 that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's Flora Indica; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his Hemachandra as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY. — Taking due account of the diversities of tone, I have rendered vaassa by 'my man' at ii. 6²; by a slightly impatient 'man' at iii. 2¹; and by a dignified and stately 'O friend' at iv. 5⁴.

 $^{^2}$ We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon $gr\bar{a}ma$ and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts. These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY, March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

1 Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Atmabodh and Tattvabodh (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

preface to his edition of Hemacandra's Prākrit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākrit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākrits, and it was to be hoped that a careful edition of his only Prākrit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-cruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

University of Kristiania, June 29, 1900.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-manjari is based

upon the following manuscripts:

A. Jaina ms., 8 leaves, with 9-13 lines on each page; 9½ inches by 4½ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882-83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti çrīkharatāṇavabhogaṇadinamaṇiçrījīvasāgarasūriçiṣyavācanācāryaviracitāyām karpūramamjarīmahānātikāyām prathamam javanikāmtaram vivṛttam idam || çrī || çrī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side; $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Prākrit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1^3), and the end from sā rayaṇamayī (iv. 19^{65}). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880-81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti çrīkarpūramamja-

rīnātikā kasya [!] samāptā. sam. 1600 varse çrīmahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page; $9\frac{3}{4}$ inches by $4\frac{1}{2}$ inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti çrīkhugatāṇanabhogaṇa-crījinasāgarasūriçiṣyavācanācāryaviracitāyām karppūramamjaryyām dvitīyam javanikāmtaram vṛttam || çrī || ciṭhṭhadu edam likhidam dāva diṇeso diyo mahio | ehi payaṭṭadu samto saccam saccam kuṇamto vva || 1 || rāyapuraṭhṭhideṇa udīyajādisirorattasirinarasimhasūṇujādeṇa likhidam jjeva | Kappūramamjarīnāḍaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by $8\frac{1}{4}$ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākrit-handschriften der Königlichen Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of nd for nt point to a South Indian origin; and forms such as dimnna for dimbha and a few instances of ya-çruti (or writing of an intervocalic y in cases of secondary hiatus, as in rayana for raana) show influence from Jaina mss.

0. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. Prākrit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss.,

p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11\(^2\) inches by 5\(^3\) inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikāntara is the following colophon: iti çrīmatsūryavamçodbhavasahigilakulāvatamsaçrīmatprayāga (i. and ii., prayoga) dāsāmgajaçrīpremarājaviracite karpūrakusumanāmni karpūramamjarībhāṣye . . . yavanikāmtaram samāptam. Ends: çubham bhavatu || samvat 1931 prathamaūṣādhaçuklapakṣe tithāu ṣaṣṭyām çanīvāre likhitam idam vyāsagopīdāsātmajena || malākhyanāmnā || crījayaçīlanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhatta, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commen-

tary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas.

Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633°, Grantha, prepared for my use.

Text with Sanskrit version. Some lacunas. See Burnell, I.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: samattā kappūramamjarī nāma nādikā mahākaiņo sirirāyasehassa kadā . . . samvat 1520 varṣe çāke. The groups th and ddh are, as a rule, not to be distinguished in this ms.

Commentaries. —Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvyamālā.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633^b, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pītāmbara's Jalpatiratnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual <u>l</u> is substituted for dental <u>l</u>; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8³, 9, 10, 14², 18¹³, 20^{1,2}, 22^a, 32¹; ii. 29^c, 34^a, 41⁵; iii. 4^{1,5}, 5², 8^a, 20³, 22⁸; iv. 1^b, 9⁵, 18²⁰, 20⁹, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 2030, 216, 30a, 33d; ii. 419, 423; iii. 1a, 38,9, 4a,5,89, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 111, 16b, 419f.; iii. 229, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. $r\bar{d}1\bar{d}1$, i. 1^d ; further, i. 7, 19^7 , 20^{11} ; iii. 4^1 , etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. $9^{a,b}$, 15^d ; ii. 11^b , 48^b ; iii. 1^b , iv. 2^{10} , 6^d , etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāṇa." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, Indian Antiquary, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading gauttāṇā in A, i. 195.

P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12⁸; ii. 45⁶, etc.); but it is clearly shown to belong to the

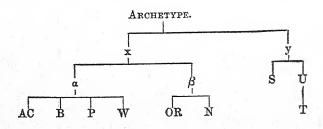
Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. $18^{8,9,13}$, $20^{1,2}$, 22^a , etc., and consider, above all, the blunder which they have in common at ii. 28^c . They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b , 9^b , 10^b , 15^b , $18^{10,19}$, 20^7 , 34^8 ; ii. 1^3 , 6^{19} , 29^a , etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12^8 , 13^1 , 15^a , $16^{1,3}$, 20^{24} , 32^2 , 34^b , 2^5 , 35^c , etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4^1 . Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are joeham instead of jonham, i. 1^d ; nihittagā- instead of -gga-, i. 4^c ; esya instead of ettha, i. 12^b ; lagohim instead of laggehim, i. 16^a ; the very frequent writing of d instead of \ddagger ; etc. Many other readings are common characteristics of O and R: see i. 4^{10} , 5^5 , 9^b ; ii. 0^5 , 12^b , 25^b , 29^a , 31^a , 42^{23} , 12^a ; iii. 1^b , 12^b , 12^b , etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. $4^{d,2,17}$; ii. 31^d ; iii. 20^{11} ; iv. 20^{11} , etc.) and OR with W (e.g., ii. 45^b ; iii. 16^c ; iv. $9^{b,8}$, 17^a , 18^{38} , 20^4 , etc.). But still NOR must be classed together.

The manuscripts of the Karpūramanjari must therefore be classed according to the following diagram:



Part I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भद्दं होउ सरस्सईअ कड्णो एन्दन्तु वासाइणो असार्णं पि परं पअट्ट वरा वासी छइल्लप्पिआ। वक्डोमी तह माअही फुरउ गो सा विं च पन्नालिआ रीईओ विलिहन्तु बन्नकुसला जीग्हं चओरा विअ ॥ १ ॥ अवि अ¹।

अकलिअपरिस्भविभमाइं अजिश्वजुष्वग्रहस्राइँ टूरं। अघडिअयणताडणाइँ णिचं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

स्थापकः ।

सिहराडमराडणाणं छम्मुहणासाणं मुरअणपिआणं।

सरसर्द, W ॰ईए. — A कद्वारो, B क इस्रोः — TU सांदंदुः

1 STU वि. — ABWNR पअहद्, P पेय-हृद्, O यभदहृदु, STU पवहृद्. — ASTU पराः — Т घउल्लंपिआः

1º W वत्योमी, N वत्सोमी. — ABPWSTU मागही, O माअधी. — ABPWR फ़ु-रद्व, N प्युरट्ट. T पुराउ. — B सा. — WO किं पि. - N पंचाडिआ.

1d ABPW रीदीआड, NORT रीदीओ. -A निहंदु, B विनहंतु, W निहंतु, S 3 T श्वंडः. — P अमंडगायागं — AR ॰हंदुः — BW चउरा इवः

1ª ABPWNORT भोद, SU होद्. — AB | 1º BWST omit. — T transposes verses 2 and 4.

> 2º AT ॰ विकामाई - 0 अअग्रिअ॰ - B ॰ त्रुंबगाइ - A ॰ इंबराई, P ॰ इंडंबराई, STU शाइ.

> 2b AN अद्योगअ॰. — ABPWORS ॰चगा॰, N ॰ट्रापा॰. — A ॰ताइपांई, BSTU ॰ खाइ. — ANT मोहखाई.

> 21 AN नां॰ सूत्रधारः, B नाटांते सूत्रधाराः, W नाटांते सूत्रहारः, OS omit ना॰ स्था॰; RT अवि अ

> समोह्यासायां, BWO समोह्यासाया, P

गिरिसगिरिन्दसुआणं संघाडी वो सुहं देउ॥ ३॥ अवि अ'।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं आमूलं पूरिआए तुहिगाकातलारुप्यसिप्पीअ रही। जोगहामुत्ताहिल्लं ग्रअमङिलिगिहितग्गहत्येहिँ दोहिं अग्वं सिग्वं व देनो जअइ गिरिसुआपाअपङ्केरुहाणं ॥४॥ परिक्रम्य नेपच्याभिमुखमवलोक्य'। किं उगा गाट्टप्पउत्तो विअ दीसदि अम्हागां कुसीलवाणं जणीं। जदो एका पत्तोइदाइं सिअआइं उच्चिणेदिः। इदरा नुसुमावलीओ गुम्फेदि । अखा पडिसीसआइं पडिसारेदि ।

संमुख्यासाया, Т इम्मृद्यासायाः

3 B सिरिसिगिरिंद॰, P गिरिसि॰. — A °स्-दागं, B क्यागं - NU संघाटी, R संहाली, T संघाटिः — NSTU ओ. — P दिसंड, NO देहु.

31 BT omit.

4º ABPWNOSTU · WHIG · .- ABPWNOR °प्यग्रदिसु, T ॰पग्रदिसु. — O स्यागंगा॰. — BW • जलेगां, P • जलेगा

4 APWNORT uttaie, B uttaie. -ORTU तृहिवाअर॰. — R ॰अला॰. — A •सुप्पोर्द, BW •सिप्पोर, P •सिप्पोद, SU क्तीय, T क्तिका

4 T दुटक instead of जीवहा. — BR •मोत्ता॰, O •मेता॰. — P ॰हल्लिल्लं. mss. да. — Т онзв. — AP ॰ियाहत॰. — A ॰हळेहि, BPSTU ॰हत्येहि

4d A स्त्र, NSTU omit. — AB दंतो, N दशंतो, STU ददंतो. - ABWNR गिरिसुदा॰.

संमोहणासाण, N संमोहणासाणं, SU 41 A omits. — B सूत्रधारा परि॰, P मृत्र-धार नेपथ्याः इतिमुखमवलोक्यः WN सू-न्नधारः परि॰, OR नांद्रांते सूनधारः परि॰, T नाठांते स्थापकः परि॰

> 4º ABPWN पुरा. — A ॰पयदो, BWNOR °पअहो. P ॰पयहा, SU ॰प्यअहो, T ॰प-उद्धो. — O दिसद, N दोसति, STU भ॰ कु॰ जगो दौसदः — BPW अमह-— BP क्ष्रोनवार्ग, W •वार्ग, T हुसी•. — ABWR पवंची. P पवंबी, O बग्गी.

> 43 A पत्तोचियाई, B यतोचियाई, PO पत्तो-चिआंद, W पत्तोचिआदं, N पत्तोचिआदं, R यतोचिआई, SU पत्तोइआइ, T पत्तो-चिआइ. — A सिचयाई, B सिचियाई सियं, P सिचयांद, W सिचि॰, N सिह॰, O सिचआंइ, STU आइ. — AP उ-च्चिगोदि, B उच्चेगोदि, SU ग्गोद, T उ-चिखोदि का वि लहुविख्याओं पर्य घटड

4 A अयरा, BPWNORSU इअरा, T ईअरा. — SU ॰वली. — B गुंफदि, STU गुंफेइ. जअदि, P जयित, T जरअङ् . — ABP 45 N पहिसाई, T अाइ. — A पहिसारपदि, P utc. W unite, SU saule.

का वि हु विश्व आओ पट्टए घट्टेदि । एसी वंसी ठाविदी ठाशे । इअं वीशा पडिसारीअदि । इसे तिश्वि वि मिअङ्गा सज्जीअनि । एस पक्खाउज्जाशं हलबोली सुशीअदि । एदं धुवागीदं आल-वीअदि । ता किं पि कुडु खं हक्कारिअ पुन्छि सं । नेपव्याभिमुखमवनोक्य संजापयित ।

पारिपार्श्विकः। आगावेदु भावी 15।

स्यापकः। किं उगा गाट्टप्पउत्ता विअ दीसध"।

- 4º T see above, at i. 4³. B चि, P पि.

 B चुए, PNR omit; O खु, SU

 बच्च. A पट्टए विश्वयाड, B पट्टए

 बस्थिआड, P मुद्दविद्यायाड प॰, W प॰

 विद्याआड, N विद्याआयदिओ प॰, O प॰

 विद्याआडो, SU विद्याआ वट्टए. AP

 वट्टिं, BWNORT वट्टेंदि, SU घट्टेड्.
- 47 ABWNORT एस. A वंस, B वंसे. —
 A ठ्ठविदि, B विवदो, PW ठिवदो, N
 ठिदो, O ढाविदो, SU भोठुट्ठाविभट्ठायो,
 T वोटुट्ठाविदट्ठायो. A ठायोदं,
 BWR ठायो, O ढायो.
- 4^8 N वीग्रं. A परिसरियदि, B पिंडसंसारी। शादि, N क्सारेदि, O क्सारिअदि.
- 4° W एमे, SU इमे वि. BSU ति, P तिया, N तौर्याः — BPNRT omit वि. — WO मुझंगाः — A सिन्जियंदि, B मञ्जीयंति, P सञ्जीयंते, W सन्जि-ञ्जंति, STU °अंदिः
- 410 After एस A inserts कंसालताल, BW कंसतालाया, P कंसातालाया, NORSTU कंसतालायां, B पष्काउज्जाया, P प्रख्याउजायां, W प्रक्याउजायां, N प्रक्याउजायां, STU

- अप्फालोप्फालग्रः A कोलाञ्चलो, B हल-वालो, P हलउलो, W हलवोलो, NORSTU हलहलो. — ABPWNOR omit सु-ग्रोआदिः
- 4¹¹ P एवं पदं, W एवं, STU दृदं. OR धुआगीदमा॰, STU ॰गीदभं; A adds ति. P आसवीदि, S omits; U विजयेदः
- $4^{12} P$ कि संदेहेगा, O के वि, SU कि ति, T अहं वि. A कुटंबं, BP कुडंबं, W कुडंबं, N कुटंबं, O कुडंबादों. P हकारिय, T इंकरिश.
- 413 A omits; BWNOR अमुखं संज्ञापयति, P अमुखमवलोकयतिः
- $4^{14}\,\mathrm{A}$ ततः प्रविश्वति पारिपार्श्वकः प्रविश्वय सूत्रधारमाष्ट्र, BN ततः प्रविश्वति, P प्रविश्वति, WR ततः प्रविश्वति पारि-पार्श्विकः
- $4^{15}\,{
 m B}$ अगुवेदु, ${
 m W}$ आग्रवेदु. ${
 m PW}$ आउ \cdot
- 416 APWOSTU सूत्रधार:, B omits; NR सूत्रधार: विचित्यः ABPW पुरा— A ॰पयदा, B ॰पयन्त, PWORT ॰पअदा, N ॰घअदा, SU ॰प्यन्दा. A दोसधं, B दोत्सधा, P दोसध्यं, STU दोसञ्च-

णारिपार्श्विकः । अध इं । सट्टअं एच्चिद्वं । स्यापकः। को उग् तस्स कई 10 । पारिपार्श्विकः ।

भाव कहिज्जा एअं को भखद रअखिवल्लहिसहगडी। रहुउलचूडामणिणो महिन्दवालस को अ गुरू॥ ५॥ स्यापकः । विचिन्त्य । अए पगहोत्तरं खु एदं । प्रकायम । राअसेहरो । पारिपार्ष्विकः । सी एटस्स कईं।

स्यापकः । स्मत्वा । क्यिदं जेव छड्स्रेहिं ।

सो सटुओ ति भखइ दूरं जो गाडिआइ अगुहरइ। किं उग्र पवेसविक्खम्भङ्काइं केवलं ग्र दीसन्ति ॥ ६॥

417 A पारि॰ पाह. - ABPWO omit अध 5º PNRT omit अस. - P पराहतरं, O प-दुं; N पारि। अध दं। सूत्र। किं उग्र गाच्चिद्वं । पारि भाव etc.; R भाव पारी । अह दू। सूत्र । किं पुण एदं। पारि भाव etc.

418 A सहकेण in the margin corrected to ॰कं. N सठअं. — P साद्विद्वव्यं.

419 Mss. सूत्रधार: — AOT कह-

5°P अਤਰ instead of ਮਾਰ. — ABPWOR कहि ॥ जदः — APWNORSTU एटं, B एवं. — BSTU कि. — B अस्सइ, P भग्रय, N भग्रिकादि, T भग्रिकाइ. — B ॰ सिहिंडो. N ॰ विहंडो.

56 ABW रहकुल॰, P रहकुला॰. — BSU महिंदपालस्स, W महिंदबालस्स, NRT म-हंदपालस्स. — P को इ, N क ओ, SU को गा. T को गा.

51 Mss. सूत्रधार: — SU स्व॰, T आत्मगतं

एहुतरं. SU पगहुत्तरं. — ABPWSU omit खु; NR क्यू. — N संगर्दः

instead of आध दं; SU आह दं, T 53,4 A omits. — PO राज॰, STU आवि राअः.

55 A पारि भार - SU तस्त. After कई OR add सुन्न° किं सदुअं.

56 AO omit स्थापक:: BWNSTU सूत्रधार:, PR पारिपार्श्विक: - A omits स्म-त्वा: N सात्वा-

कहिज्जदु, N कहज्जदु, SU कहीं भदु, T 5^7 P कथिदं, STU कहिदं — A ज्जेब, B ज्येव, P येव, W द्येव, NO जेळा, R ज्जे-ख्य, SU एख, T जख्य. - P श्रानिहिं - A adds sign, SU sig.

P रवगट्य, N रजागी, T रअगी. — 6 PSU omit ति. — B भस्स. N भगदि. STU भिण्डिज़ — A जो दूरं — A नाडियाई, BWSTU आए, P थांड, O ॰आओ, R ॰आइ. - WOT अग्रा-

6 ABPW प्रा. R उसा सत्य. — OR पर्व-सअ°. — A °विक्खंभयार्च, B °विद्धंभा- विचिन्त्य । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई । पारिपार्म्थिकः ।

परुसा सक्कअवन्था पाउअवन्थी वि होइ सुउमारी।
पुरिसमहिलाण जेत्तिअमिहन्तरं तेत्तिअमिमाणं॥ 9॥
सब्धासाचदुरेण तेण भिणदं जेव'। जधा'।
आत्यविसेसा ते चिअ सहा ते चेअ परिणमन्ता वि।
उत्तिविसेसी कर्ब भासा जा होइ सा होउ॥ ।।
स्थापकः। ता अप्पा किं ण विख्ति तेण'।

यांदं, P ॰ विक्खंभयादं, W ॰ विक्खंभयादः, NT ॰ विक्खंभांआदं, OR ॰ विक्कंभआदं. — ABPWO दह केवलं ग्रात्थि, N दह केवलं ग्रा, R ग्रा केवलं होंति, SU दौरंदि. 61 AP सूत्रधार: instead of विचि॰, R मूत्र॰

ਰਿ॰.

6² STU omit ता. — BR किति, APSTU omit ति; W हि. — A सिक्र्यं, BPWNORSTU सक्रशं. — A पायि- यक्षेपे, B पाईयवंपे, P पाईयवांप, W पाई- अक्षेपे, NOR पाउभः, SU पाउदः, T प- रिहरिआउभः. — A पद्दो, BPWNOR पअद्दो, SU पउद्दोः — A सो कई, P ति, N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 72. NOR insert afa a between the two verses.

7 SU पाउडः, T याटअः — N इ, O अ, STU खु. — T भोइ. — N सोमारो, STU भाजो.

7º NRST पुरुष , O पुरीस . - N ॰मोहि-

नाया, O ब्लायाः — O नेतिक्षमद्यं , T निक्षः SU ब्लायामेत्तिक्षः — N ते-तिक्षं च्चेम, STU तत्तिकः

7¹ B • खदुष, PNRSU • खडरेगा, W • खतुरेगा, T • चचडरेगा. — A भगिर्द क्लोब तेगा. — B योव, P यो, W द्योव, NO जेट्य, R क्लोट्य, STU एट्य.

7º B यथा, WNOR जहा, STU जह-

8º P अत्ये, R अस्या॰, T अद्धः — AOT ॰ियावेसा, P शिविसेसा, N ॰िवएसा, R ॰ियाएसा. — APW त, N तें. — AB PWRSTU च्चिअ, N विअ, O व्यिअ, — B च्चेव, P सद्धविसेसेस, W ति च्चेव, N ते व्यिअ सहा, O सहा ते व्यिअ, STU च्चिअ — AP परिणमंते, N अत्परिणमंतो. — A omits वि; P च, N इ, R इ.

8^b NOR कळो. — PW होउ, N होई. — N होहि, STU होट्.

8¹ Mss. सूत्रधार:, A सू॰ प्राहः — PSTU omit ता. — P विधादा, N विध्यदो, O विश्यदो. — SU देखः

णारिणार्भ्वः । मुग्रामु । विषादो ज्ञेव तक्कालकईग्रं मन्द्रिम्मि मिअङ्क-लेहाकधाकारेग अवराइदेग्रं। जधां।

बालकई कदराओ ि श्वभाराअस्स तह उवन्द्राओ। इअ जस्स पर्राहँ परम्पराइ माहप्पमारूढं॥ ९॥ सो अस्स कई सिरिराअसेहरो तिहुवर्ण पि धवलेनि। हरिखङ्कपाडिसिडीअ शिक्कलङ्का गुणा जस्स॥ १०॥

स्यापकः। ता केण समादिद्वा पञ्जधः।

चाहुआण्कुलमोलिमालिआ राअसेहरकइन्दगेहिग्गी।

8º A पारि प्राप्तः — ANO सुग्रु, B सुग्रो, P सुग्रां, W सुग्रद्द, SU सुग्रुस्

83 P सुवस्वरः — PW द्येव, NOT जेळा, R ज्जोळा, SU एळा. — BW क्रइंग, O क्रइंग, SU क्रइंग, — AW मयंकः, T स्मांकलेखाः. — A क्रहाकारणेगा, B क्रिहाकारेगा, P क्रहाकहाः, W क्रहाकारगंगा, O क्रिहाकारेगा, R क्रहाहारेगा, O क्रहाः, T क्रियाः. — A अवराईएगा तेगा, B अवराईण, P क्रहागा, NOR अवराइएगा, S क्रोब्बरराएगा अ॰, T ब्रबराएगा अपराः, U ब्रब्बरराएगा अ॰.

8⁴ W omits; N जाहा, STU जाह.

9° N कहराभ, O कराभो. — APW ग्रि-अय॰, B ग्रिक्भभः, O ग्रिभरः, R वि-अम॰, STU ग्रिक्भरदेवस्स. — B उत्त-उत्ताय. P वि उद्गुड, N उन्द्राभो, O उत्त-उत्तोभो.

9º A प्रवृत्ति, Bय्यृत्ति. — ABW प्रतंपराय. — N इ.अ. इ. जःस प्रतंपराय अप्या, OR इअ जस्स परंपरए भप्पा, SU इभ (S इइ) तस्स गुणाया परंपराष, T इस तस्स जसासं परंपरंपराष. — A महाप्पः, B माहत्यः. — NOR क्टो.

- 10° A एदस्स, BW एअस्स, STU एव्यः U कविराक्षः — ABWOR तिहुअग्रं, N तिहुग्रं — STU वि. — A धवल-यंति, B धवलयति, P धवलंसाति, STU धवलेदिः
- T क्वया. A अवराईएण तेण, B अवराईए, P कहराण, NOR अवराइएण, P कहराण, NOR अवराइएण, P कहराण, NOR अवराइएण, P क्वराएण अपराः, B क्विव्वरराएण अ॰, T व्ववराएण अपराः, B क्विसिद्धिए, T ॰पाडिपह्नीए ग्राह्मकंका N गुण. B यस्य.
 - 101 A सूत्र॰ पारि॰ प्रति; BPWNORTU सू-त्रधारः. — B समाइन्ज, W समा-इठा. — A पउन्नधं, P प्रयुंदिदु, N पाकनस्स, O पहंजधि, STU अगु-चिद्रहः

11º A पारि॰ मू॰ प्रतिः — P चाहुवाखा॰, B चाउहाखा॰, TU बाहुआखा॰. — ABPNOR STU ॰मोलि॰, W ॰मउलि॰.

भन्नुणो किइमविनासुन्दरी सा पउन्नइउमेअमिन्छइ॥ ११॥ किं च'।

चग्रवालधरणीहरिगङ्को चक्कवट्टिपअलाहिगमित्रं। एत्य सटुअवरे रससोत्ते कुन्तलाहिवसुअं परिणेइ॥ १२॥ स्यापकः। ता एहि'। अणन्तरकरिण्जं संपादेम्ह'। जदो महाराअदे-वीणं भूमिअं घेत्रण अज्जो अज्जभारिआ अ जविणअनारे वट्टिना'। इति परिक्रम्य निष्कान्ती ।

प्रस्तावना⁵ ।

ततः प्रविशति राजा देवी विदूषको विभवतम्च परिवारः । सर्वे परिक्रम्य वशोचितसुपविश्वन्ति ।

- U °मवंदि ॰. P एतां नाडि सा A पभोजियदु॰, BWNO पउंजस्दु॰, P पउं-जद्यु॰, R पउंतदु॰, STU पभोजद्यु॰. — ABPWNORSU 'मेदमि', T 'मेतमि'. — ABR •क्कदि, P •त्यति, W •क्कति, N •च्छाब्टि.
- $11^{1}\,\mathrm{A}$ किंच ग्रंथाभिधेयत्वं मूचयति पारि; $^{\mathrm{B}}$ omits.
- 12° B चंडपाध॰, P वडवाल॰, NOR चंद॰, T चंडपाल. — A ॰हरिग्गी॰, PO ॰ध-रिग्गी॰. — О चङ्कवित्ति॰. — 🛦 ॰पद॰, B ॰ययलाभ॰. — W ॰ग्रामित्तं, N ॰िग्रा-मिळां, 0 शियमित्ते.
- 12 B अत्त, P एतु सहकः. B ॰सोत. -AN कुंदला॰, O कुंदला॰. — ABWNOR | 125 A adds नाटकावसरः ॰स्दं, P ॰स्तं — APWNORT परि-गोदि, В गोदः
- 121 ABPWNOR omit स्थापकः; TU सूत्र॰. -ABPWNOR भाव एहि; A एहि दावः

- 11b Mss. किदि॰. A ॰भवंदि॰, B ॰मावंति॰, 12º BW ॰करिग्रिङ्जं, N ॰कड्जं A संगा-दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W संपाडम्ह, U संपादम्ह-
 - 123 BP यदो. N महाराअस्य देईर भूमि — B पित्तरा, N चेलरा, STU चेत्रा $(S \, \mbox{घतूया}) \, \mbox{ਮू}^{\circ}. \, - \, B \, \mbox{अव्या, P आञ्जा.} \, - \,$ A अजमरिया, BP अञ्जा॰, N भञ्जघ-रिया, R चडिगाआ. — P omits आ — B जविशाअंर, P जविशांतरे — AU वहंदि, PN वहदि, W चिट्रंति, R ददि, T काटूड.
 - 124 B प्रकारय, SU omit. B यथोचितं नि:क्रांतोः - A adds सूत्रधारपारि-पार्श्वकी.

 - 126,7 AU only ततः प्रविश्रति राजा P विद्ववको विचवणा दासी विभवतम्ब प्रती-हारादिपरिकर:, T विद्रूषकेण विच**त्रणा** च. — P यथोचितासनेषूपः

राजा । देवि दिवखणाहिवणरिन्दणन्दिणि वड्डावीअसि इमिणा व-सन्तारम्भेण । जदो ।

विक्षोद्धे बहलं ए देनि मअएं एो गन्धते ह्वाविला वेगीओ विरअनि लेनि ए तहा अङ्गम्मि कुप्पासअं। जं बाला मुहकुङ्गम्मि वि घणे वट्टनि ढिल्लाअरा तं मस्रो सिसिरं विणिज्ञिअ बला पत्तो वसन्तूसवो॥ १३॥ देवो। अहं पि पिडवड्ढाविआ भविस्सं। जधां छोल्लिन दन्तरअणाइ गए तुसारे इसीस चन्दण्रसम्मि मणं कुण्णिन। एएहं सुवन्ति घरमञ्ज्ञिमसालिआसु

- 128,9 U omits राजा देवि. B दिवाणाः,
 N दिवाणापहणरेदः, R दिक्तवणावहणरेधः,
 S देक्तिवणाः. TU ःणरेदः. B
 ंनिंदने, OW ःणंदणे. APW वद्धाः
 वीक्षसि, B वद्धावियासि, O बद्धावीहिस,
 R बङ्गीवीक्षसि. ABW omit इमिणाः. A omits वसः; B वियंतारंभेण यदो.
- 13º AP बहुनं, B विद्यतः BS दंति, P दितिः SU म॰ ग्रा दे॰ बहुनं. B ग्रो दिंति तित्ताविना, W ॰तिल्लाइरा, N ॰तेला॰
- 13^b B बार्गोओ, O बेगाओ. B वियरंति, OS विरंगित. — P लंति, OSU ग्रेंति, T लेति. — P श्रंगं. — A लुप्पासकं, P किमप्पासं.
- 13° SU कुअकुं, T कुचकुं, N कुंकुम्मि. W व. — N omits घगो. — A व-ट्टंटि. — ANRSU ठिल्ला, B ढिल्ला-सम्मो, T टिल्ला.

- 128, 9 U omits राजा देवि. B दिच्या॰, 13d STU ता. B वियाज्जिय. P व-N दिच्यापद्यारेद॰, R दिक्वयावहर्यारेघ॰, S देक्विया॰. — TU ॰स्टेंद॰. — B ॰तुसओ.
 - 13¹ B देव वि॰, P विभ्रमलेखा, WO देवी वि॰. NR देव आहं पि तुन्हा, STU वि. AW ॰वद्धाविआ, B ॰बद्धा॰, P ॰व्यटाबिया, N ॰विदा, O पदिवद्गाविभ दे, R ॰वव्याविआ, SU ॰वड्डाबद्दसं, T ॰वाड्डाबद्दिसं.
 - 13º BP यथा, O जहा, SU जह, T जया.
 - 14° P त्यालंति, W त्योल्लंति, T क्रोलहंति. W दंति॰. B श्द्रणाद्, POR श्रभ-णाद्रं, N श्रभणाणि — ABPWNOR गर्दे, T दे.
 - 14b A इसीस, BWNORSTU ईसीसि.
 - 14° BP इयहं. ANR सुअंति, B सुइंति. — AB °मज्जिम°, NSTU °मज्झम°, O °मज्जम॰. — BP °मालियासु, STU °पालिआसु (S °सुं).

पाअन्तपुञ्जिअपडं मिहुगाइ पेन्छ॥ १४॥

वैतानिकयोरेकः । जअ जअ पुत्तदिसङ्गणाभुअङ्ग चम्पाचम्पअवस्य राढाणिज्ञिद्राढाचङ्गत्तण विक्रमक्षलकामह्व हरिकेलीकेलिआर अवमिस्यद्वज्ञसुवस्ववस्य सङ्गङ्गसुन्दरत्तण्यमण्जि सुहाअ दे भोदु सुरहिसमारम्भो । इध हि ।

पराडी गं गराडवाली पुलअणचवला किचवालावला गं माणं दोखराडअन्ता रहरहसअरा चोलसीमिनिसी गं।

14d AB पायंद्र॰, P पायंति॰. — ABO ॰पुं-जिद्र॰, W ॰त॰, N ॰धुंजीअ॰. — AP WNR मिहुगाईं, B महुगाई. — P पिल्यः

141 A वैतालिको नेपय्ये

14º A द्वयोर्मध्ये एक: प्राप्त. PNR वैतालिक:, STU वैतालिकी, S adds विजयतां देवः। प्रथम: I. — ABWOR जाभ once only. — APWN ॰ दिगंगणा॰, B ॰ दि-साभु॰, ORT ॰िदशंगखा॰. — APO जअ चंपा॰. — 0 चंपंगगाचंपअ॰. — B ॰क-स्रक्तर, T °कसपूर. — APO तभ रा°. — A राठजणियराठ, B °जणियराढ, PW 'जग्रिदराढ, N लीलाग्रिज्जीअराढ-देस, O राढाजिशाशायांद, R रीठाणि-ज्जिअराठदेस, SU ॰ियाज्जिअ॰ — A जय विक्रमक्कंतकामस्य जय चंगत्तरावि-ग्रिज्जियकामस्य, B चंगतग्रविग्रिज्जिय-कामरूय, Р विगित्तग्राविसि जिजवकामरूवा, W चंग्रनगागिजिलदकामक्य, N चंग्रनग ग्रिजिअकामकअ, О जअ चंगत्तग्विणि-जिलाभकामकश, R कामकश — A जय

कदिलहरवे लिकार, B कारय, P किलियारक, N हरिकेलिकारअ, O जअ हरिकेलिकारअ, R कारअ, T हरिकेलि॰, U भिर॰. — A जय अठगणिद॰, BPW NORSTU अवमस्त्रिअ॰. — N ॰पच्चग्युवस॰, ST ॰कसमुवस्वदाया, U ॰असमुवस्वदाया. — A जय स॰, B ॰त्तग्रमणिङ्ज, P ॰सुरत्यारम॰, S ॰सुंदेररमणिङ्ज, U सच्चंगरमणिङ्ज, — BPWO देवसा. — W सुरहिसमयसमारंभो, STU सुरिमसमारंभो होतु.

143 A जदो, BPWNORSTU दह हि.
152 STU गंडपाली - — T पुराशसा - — P
च्यल, S च्यरा — P च्यालाबालासं,
NR च्यालावलीसं, S चोलबालाबलासं.
150 AOR इंडशंता, P इंडयंतो, N अंतो
— BW रिंद, P रेन्द्रस्य, NSTU
प्रभय - ANR क्रला, BP करा —

A नोलचूनालयागं, B नोलचानंगगागं.
P चोलवानंगगागं, W चोडचोडालयागं,
NOR नोलचोनिष्णआगं, S कंचिसीमंति-

कसाडी गं कुगना कुरलतरलगं कुन्तलीगं पिएसुं गुम्फना गोहगरितं मलअसिहरिगो सीअला एनित वाआ॥१५॥ अनेव¹

द्वितीयः ।

जाअं बुङ्कमपङ्कलीढमरढीगग्डप्पहं चम्पअं षोआवट्टिअदुङमुङ्कबुसुमा पम्फुल्लिआ मल्लिआ। मूले सामलमग्गलग्गभसलं लिबबज्जए विंसुअं

पिजानां भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥ राजा। पिए विकामलेहे को अहं वड्डावओ तुन्झ का तुमं पि व- ड्डाविआ मन्झ'। किं उर्ण दुवे वि अम्हे वड्डाविदा कञ्चणचराडर-दणचराडेहिं बन्दीहिं। ता विकामप्पअट्टावअं तर्द्टीणं राट्टावअं मलअमारुदन्दोलिदलदाराच्चणीणं चारुप्पविच्चदपञ्चमं कलकरिद-

^{15°} N कुरांतोः — B कुरुलाकुरुल॰, N चिकुल॰, O कुरुल॰, R चित्रर॰. — P पियसु, T पियसं.

¹⁵d A गुंफुंता, N गुंफंतो, S फंता, T गुंपुंता,
U गुंभंता. — B राग्रगंठी, T गार्थ मलद्द. — B श्रीहरणे. — AP सिंहला,
B संहला, W सिंघला. — BT यंति, P
इति, N बांदि, R वंति. — N वादा,
T वासा.

¹⁵¹ ASTU omit; B अनीव, P अन

^{16°} A दितीयवैतानि॰, P दितीयो वैतानिक पठित, N omits दि॰; S असं च, U अवि अ instead of दि॰; T दि॰ असं — ABPWNORSU जादं. — P ॰जीद॰, STU ॰पिंग॰. — A ॰रयग्रीगंड॰, B ॰चमठीगंड॰, PWO ॰रमग्रीगंड॰.

^{16&}lt;sup>b</sup> AB घोवा॰, P घाआ॰, NR घोआ॰. —
ABPWOR ॰वट्टिद॰, N ॰वट्टिद॰, S
॰वंटिस॰. — P ॰सटकममा, W ॰कममा,

NOR °क्तलिआ. — BPORSTU पण्तु-ल्लिआ, N प्यफ्तिआ.

^{16°} N ॰लगाट्समलं, O ॰ससले. — B शाल-ज्जर, N लक्विवज्ज. — B जिस्सं, P omits.

¹⁶d A महुवेहि, B महर्गहं, P महुर्गह, W भमरेहिं, N भमनेहिं, OR भसनेहिं. — B हाहि वि, P दोसु चि, W दोहि वि, N दोहि बि, N दोहि बि, O दोहिं वि, R दोहिं धि, T दोहिए. — B सदिसा॰. — N नगेहि, OR नगेहिं, T नेगेहि. — A omits व; S अ.

^{16&}lt;sup>1</sup> NR एक्को, O का. — AB सं, P omits.

— B बद्धावओ, PW वद्धावड, N व
द्ठाविदो. — P को, NR एक्का. —

AOT वि, NRSU omit. — B वद्धाविय,

P वद्धाय, W वद्धाविआ, N वद्ठाविदा,

S ॰पआ.

[°]वंडिअ° — Р ॰सुद्रकुसमा, W ॰कुसमा, 16° ABPW पुरा. — W दो, N दुवो, O

करतें कन्दिलदकन्दप्पकोअराडदराडाखरिडदकराडचरिडमं सिरिगडबन्धवं वसुंधरापुरंधीए पसारिदप्पसिदप्पमागोहं अन्छीहं महूसवं जिथकं पेकबदु देवीं।

देवी। जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलुआणिला'। तथा हिं।

दुए. — U अम्ह, O transposes aड्डा॰ अम्हे. — ABORSTU aड्डाविआ, PW वद्याविआ. — O इमेहिं कं॰. — B कंच-रणचंड॰. — Mss. ॰रअण॰. — B ॰दंडेहिं. — BWRSTU वंदोहिं.

16³ AWR विद्यमसरह॰. — APWOT ेप-अद्रावशं, ${f B}$ ॰परिवत्तयं, ${f N}$ ॰पभट्टाःशं, ${f R}$ ॰पअदाविअं, SU ॰प्यवदावअं. — A त-ह्यारेगं, W तरहरेगं, T तरिंद्रगो, U तर-लच्छीगुं. — B भारूयंदोलिदलता॰, P ॰मारुददोलियफणिलदागुच्चिग्रीग्रं, W ॰दो-लिवचंदणलवाणच्चईग्रीगं, SU मलभा-ग्रिलंदोलिअनलिदनदाग्राच्यईग्रां, T मल-आग्रिलंदोलिअजदाग्राच्चईग्रां.—AWNOR ॰पवंचि॰, B ॰पवंचित॰, P चोक्पिवंवि-दयंपंचमं, S ॰ पवंचिभ॰, T ॰ प्रापंचिभ॰, U °प्पवंचिक्षपंचमः — A कलकंठीकंठकंद-कंठेषु, W कलअंठिकंठेसु, N कलकंठिकं-ठकंदलेसं, O कलकंठीकंठेस, R कलकंटि-कंठकंदलेस्, S कलकंठकंदलीसं, T कलअं-टकंदलीस्, U कलकंटकंटकंदलीस् — A किदकंदप्यकोदंडदंडाखंडिदकडचंडमत्त, B कंदनिदकंदप्यकोदंडाखंडिदकंडचंडिमं, कंदलितकंदप्यकोदंडमंडितं, W कंदलिटकं-दणकोदंहदंडचंडिमं, N कंदलीदकंदय्यकोशं-दंहचंडिमं, R कंदणकोअंडदंडखंडिदचंडिमं,

SU कंदप्यकोअंडदंडाखंडिआकंडचंडिमं, T कंदप्यकोअंडाखंडिआखंडचंडिमं. — ABW णिद्ध - NR व्हंधं - A वस्था, 0 वस्हा॰. — B ॰पुरंदीए, T ॰पुरंधिए. — BWO ता वि॰. — A विक्ररिय हत्यम्प्रसारिय पसद्मरिकेहिं अक्रोहिं, B वित्यारिय पसइपमाण्डिखी, P पसारिस-इप्पमागालोयगो, W विन्यारिद्वपसङ्घमा-ग्राहिग्रो, N विस्सारिअपस्सद्द्रप्यमाग्रे भ-च्ह्यारे, O वित्यारिअपसङ्, R विसारिअ पसद्यमार्गे अच्छिगो, SU पसारिअपस-रिष्ठरिक्केन्तिं, T पसारिक्षपसारिसरिक्केन्तिः — BPW महोक्रवं, N महूस्सवं, STU वसंतमहूसवं. — AP जहित्यं, BWOR STU जहिन्छं, N जहिन्छं. — ABPWOS पेट्ट, RTU पेट्टर्. — ABPWNOSU omit देवी.

लोसु, B कलकंठीकंठकंदली, P कलवाठी-कंठेसु, W कलकंठिकंठेसु, N कलकंठिकंठकंसु, R कलकंठिकंठकंसु, O कलकंठीकंठेसु, R कलकंठिकंठकंसु, S कलकंठकंदलीसुं, T कलअंटकंदलीसुं, T कलअंटकंदलीसुं, U कलकंठकंठकंदलीसुं, — A किंदकंदणकोदंडदंडावंडिदकंडचंडमत्त, B कंदिलिदकंदणकोदंडदंडावंडिदकंडचंडिमं, P कंदिलिदकंदणकोदंडचंडिमं, W कंदिलिदकंटवंडम्, N कंदलीदकंदणकोउंडचंडचंडिमं, N कंदलीदकंदणकोअं-

हदंडखंडिदचंडिमं, 0 कंदिलदकंदप्पकोअंड- $16^5\,\mathrm{APNR}$ तथा हि, BWO तहा क्ष, ST रंडचंडिमं, R कंदप्पकोअंडदंडखंडिदचंडिमं, तह हि, U omits.

लङ्कातोरणमालिआतरिलणो कुम्भुव्भवस्सासमें मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपिक्कणो। कङ्केल्लीकुलकिम्पणो फणिलआणिप्पटुणटुावआ चराडं चुिस्अतस्वविष्मितिला वाअन्ति चेत्राणिला॥ १९॥ अवि अ¹।

माणं मुचह देह वल्लहजणे दिद्धिं तरङ्गुत्तरं तारुखं दिअहाइ पच्च दह वा पीणत्यणुत्यम्भणं। इत्यं कोइलमञ्जसिज्जिअमिसा देवस्स पच्चेमुणो दिखा चेत्रमहूसवेण सहसा आण व सवंकसा॥ १८॥ बिद्युष्कः। भी तुम्हाणं सवाणं मज्झे अहं एक्को कालक्खरिओः। जस्स मे ससुरससुरो परघरे पोत्यअभारं वहन्तो आसिः।

¹⁷º U 'माखिआ'. — BPSTU 'तरलवा. — A कुंश्म्भवस्यासमं, B कुंभळा', W कुं भोभ', SU कुंभळावस्यस्यमं, T कुंब्सूब्स्.

^{17&}lt;sup>b</sup> ABPWOR ॰दोलिद॰, N ॰दोलित॰. —
A ॰वंदल॰. — WNOR ॰लदा. — P
॰संचिमाणो

^{17°} A कंकोली॰, BPNR कंकोली॰. W कंकोली॰, S तंकोलिकलअंपग्रा, T कोलीकल॰, U तक्कोलिकल॰. — ABPWNOR ॰ल-दा. — P ॰ग्रिपटु॰, N ॰विष्पटु॰, O ॰विष्फटु॰, STU ॰ग्रिटियम्ब॰. — T ॰ग्रा-ट्राविआः

¹⁷d B चुंदुं. — ABPWOR चुंबिदः. — B •तंवपविः, PT •तंबपिगः, SU तंबपिशः. — STU आशंतिः

^{18°} APW मुंचद, BNOR मुंचध. — A धे-हि. — B दिहीं, W दिहं, N दिठ्ठी. — A तरंगोत्तरा, O तरंगाडलं.

^{18&}lt;sup>b</sup> B दिवः, APWNOR •हाइं. — BP पौर्षुः

[—] ABNORT •त्यग्रः, P •त्यवं•. — B •कुंभग्रं

^{18°} W इत्यो. — BP 'मुंज॰. — ART ॰सिं-जगा॰, B ॰मंजगा॰, P ॰सजिगा॰, N ॰सिं-ऊगा॰, O ॰सिंजिद॰. — N मिसाद्देशस्स, R देशस्स.

^{18&}lt;sup>d</sup> P 'महूसावरा, N चेत्महूस्स'. — R सु-अर्थो instead of सहसा. — N आर्था, SU आर्थो, T अर्थो क. — B कट्यंकसा:.

¹⁸¹ A ततो विद्ववक: भो भो, T omits भो;
U अहो. — W सक्वेसिं. — A अहं
ज्जेव, STU अहं किल. — A omits
एक्वो; BPW एको, SU एक्वो एक्व. — A
कालाक्यरिदो, T काल्यारियो पंडियो.

^{18°} A जदो ममावि य, 0 मम, SU मह. —
A सुस्तरस्त सुस्तरो, B ससुरस्त ससरको,
P ससुरयस्त ससुरद, W ससुरद, 0 ससुरस्त ससुरो, R ससुरसुरो; SU add fa.
A पंडिआघरे, BPWO परचरेसु, NR

चेटी । विक्रयाँ। तदो आगदं दे परिदु परंपराएं।

विदृष्कः । सक्रोधमं । आ दासीए धूदे भविस्सकुटिशि शिल्लक्खर्णे विअ-क्बणे ईदिसो अहं मुक्बो जेण तए वि उवहसीआमि'। अखं च'। रे परपुत्तविद्वालिशि भमरदेश्दे देश्टाकराले तुडिदसंघडिदे परंपरा पशिड-चस्स मह किं दूसणं आसि'। पेक्ख अकालजलदवंससंभूदाणं परंप-राए परिदर्भं। अध वा हत्ये कङ्कर्णं किं टप्परोग्। ।

पंडिअचरे, S परके घरंमि, T पंडिअचर, U परघरः — A पोत्थियाई, B पुत्यइ-याइ, P पोषभांइ व, W पोत्याइ, N 18' A असं च पुनर्विद्रवकः, OT असं अ पोत्यभारं, T पुत्यिक्षभारं, U पोत्यिक्षभारं. — BWO वहंतओ.

183 SU विचवणाः — A विद्वस्य प्राहः

18⁴ A कमागदं टे पंडित्तगां. B यत् कमागदं ते पं॰, PWO कमागदं दे पं॰, NR आगदं दे अखएण पंडितत्तर्गा (R अत्तर्गा), T दे पंडिअत्तर्ण परंपरार आअदं अकालजलदव-सभुदागां परंपराए पंडिच्चं अह वा हत्य-त्यिमा कंकरों कि दप्परोग see i. 189, 10.

185 A. सकोपं प्राप्त

186 APNORSU आ:, T आम. — A दा-धीए, T धुत्ते. — A भवस्ससिकु॰, OR °क्ट्रिंगः; SU add रच्छालोद्धिंगः — A omits ग्रिल्ल॰; P ग्रिलकखवयकखर्गे -B omits विअक्खणे; WR अविअक्खणे — B ईविसो, NRSTU ईरिसो, O ऐ-दिसो. — BPWNORSU हं. — P सु॰ वा. — BWO जं, Nomits; R जो. — N त्या, ORSTU त्य. — WT omit वि. — A ॰हासियामि, B ॰हसियदि, PRSTU ॰ हसिज्जामि, N ॰ हसिज्जदः

पोत्यिआ दं, O पोत्यार्द, R पुत्यिआ दं, S 188 STU omit रे; NOR है. — B पुरपुत्त-विद्वालिए, O 'विद्वालिए, S 'विद्वाविणि — After पर P adds कोससत्यचट्टिंग, R adds रक्वालोदिशा, STU add को-सर्वाहिणिः — A भमण्डिंटे, N भमण-श्रीले, OT भमर, SU ॰टंटे. — N द्यूत-ण्यिए टेंटाकराले, O टेटा॰, T ढेंढा॰. — After टेंटा॰ N adds कोससव्यस्मापहा-रिशा. R adds कोससभापहारिशा, T adds रेच्छानोहिगाः — A 'चहिदे, B तृहिशं', P तृद्धसंघडेदो, W तृद्धसं॰, NR दृद्रसं॰, O दुधुत्तदृसं . — ABPWNOR omit परं°-आसि; T omits मह-

सीसुदे, B धूए, P पुन्ति, N पुन्तीए, ORU 18º ABPWNORT omit. — S पेच्छ. — SU 'जलदस'. — U 'व्यस्स'.

1810 T omits, see i. 184. — B आहा, PWNORSU STE. - S S. - After वा U adds रत्यारोत्तिण मेडुजीविणिः — B इत्यंमि, R इत्य, S इत्यंमि, U हत्यत्यंमि — ABRSU कंकारो — A ता किं. — N दपरोग पेक्जी अदि, O द॰ निकलन्जदि, R द॰ पेक्लिअदि-

विवक्षणा । विभाव्य । एवं गोदं । धावनासा तुरंगमसा सिग्घतणे विं सिवखणी पुन्छीअन्ति"। ता वस्तुअ वसन्तं"।

विदृष्कः। वर्धं पञ्जरगदा सारिआ विअ कुरुकुराअनी चिट्रसि"। ए किं पि जाणासि"। ता पिअवअस्सदेवीणं पुरदो पिढसं"। जदो ग कायूरिआ कुग्गामे वसे वा विक्रिसीअदि स सुवसं कसवट्टिअं विणा कसीअदि । इति पठित ।

पुञ्जुक्करं कलमकूरसमं वहिना जे सिन्दुवारविडवा मह वल्लहा ते।

1811 ASTU omit.

1812 ABNORSU voi, T पेक्ट voi. ABN बोट, STU एटं.

1813 ABPWNOR omit viriane. — AB PWOR त्रंगसः — A विग्वत्तगः — A पुक्रिज्जंति, B पुक्रिज्जिम, P पुत्थि-यंति, WOSU पुच्छिज्जंति, N पुक्रिअंति, R पुच्छिभत्ति, T पुच्छिजंदिः

1814 A तथा त्वं यदि पंडितो सि ता वस्यय वसंदं, Т वसंदर्भ.

1815 ASTU omit कथं; P तुमं, NR तुमं उस, O कार्धे. — W पंजरिः — P गढ, WSTU नामा.—BPNOR सारिक्ष व्यय, W सारि व्य. STU विश सारिआ. — W क्कब्रंक्ती, STU चिरं घुड्युरा॰ (T खु-ब्खुरायंति). — A पुरो चिठ्ठसिः

1816 BW omit. — SU या हु कि पि तुमं, T या कि वि तुमं - NR जायोसि

1817 B पिपवस्त°, NRSU पिश्वअसासा देवीए (S adds अ), T देवीए पुदो. — A प-ठ्ठिस्सं, P पहिस्सं, SU पठित्सं, T पहिसं, 196 N सिंधु॰. — RSU है.

1818 A जदो कळूया गामे गा, S कत्यूरी, T कंष्ट्ररिआ गा, U कत्यूरी गा. — BW गामे, P गामावर्णे omit बा; ASTU omit वर्णे वा. — A विद्विश्यिपदि, W विक्रणीयदि, T विक्रिभदिः — W ग्रेदं, STU ग अ. — W सुवकां जं. — A कस्सटगा, B कंजसवद्वियं, P कसवद्वयं, S वरुभं, T कसणवरिभं, U कसणवरुभं. — N सिलापट्टए क॰, R पदए क॰. — O त सुवखं जं कसवहे खिळाहर सा घरि-यो जा पदि रंजेदि तं पठिशं जं सभासं पठीअदि instead of ग्रा सु॰-कसीअदि, see i. 197.

 $18^{19}\,\mathrm{A}$ ततः पठिंद विद्रुषकः, P ततः पठित, NOR राजा पिअवशस्य ता (N omits ता) पढ (O भाभग) सुग्रीअद् (N ॰दि) विदूषकः पठितः

19ª A फुल्लक्सरं, BN फुल्लक्सरं, P फुल्लकरं, SU grussi. — TU saus. — STU ॰ गिष्ठं.

जे गालिअसा महिसीदहिणो सरिखा ते किं च मुडविअइल्लपस्रणपुद्धा ॥ १९ ॥ विचचणा । विचल्यं । शिअनलारत्तराजोग्गं दे वअर्गां ।

विदूषकः । ता उआरवअगो तुमं पढ³।

देवी । क्षिंचित्सित्वा । सिंह विअवखणे अम्हाणं पूरदी तुमं गाढवाइत्रणेण गबुत्ताणा होसिं। ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कर्वं। जदो तं कर्वं जं सहामुं पढीअदि तं सुवर्षां जं कसविट्टिआए खिइडिंद सा घरिणी जा पिंद रक्केंदि सो पुत्ती जी कुलं उज्जलेदि'। विचवणा । जं देवी आणवेदिं। इति पठतिं।

हसी॰. — R ॰हहिनो. — T सरि-क्खा.

19d T विअक्रील.

191 A विद्य प्राप्त, NR omit.

- 19º APOR ॰कंतारंजग्र॰, B ॰कंतारत्य॰, N ग्रिजकज्जारंभगा॰, U ॰कंदार॰. — O ॰लोमां.
- 193 BW कि पि, O कि चि instead of ता. — ABPWOSTU sare. — BSTU ॰वअगा. — W तमं पि, U omits. -APORSTU US.
- 19⁴ A अय देवी विहस्य किंचित्रामाह, B किं च स्मित्वा, S omits किंचित्
- 195 STU omit ufa; P sig. A site, STU ster. — A ut. — P त्वं, NR तुझं. — ANOR गार्ड. — A कदत्त्रणे, P °कड्तेगा. — A गउत्तागा, B उत्तगा, P उत्तावा, W उत्तावा, N उत्तिवा, O उत्तागीला, R उत्तिगा, S ग उत्तागा -W भोसि

19º AO गालिदस्स, P गालिहस्स. — B म- 19º W omits ता. — A पठस, ORSU पट - BWNOR . BWO omit किं पि. — STU किं वि सअं° क-ट्यबंधं.

> 19' ANRSTU omit जदो; B यतः. — N omits तं कळं. — APOSTU सहास, BW सभाए, NR सहाए. — AOR पठी॰, BN पढि॰, STU पढ़ी॰. - O omits तं स्॰-रंजेदि, see i. 1818. — A कसदे, N कसविद्यां, R कसवदे, ST कस्यावद्रए, U कस्यापद्रए. — A ियाव-इदि, BW ग्रिट्यहिंद, P ग्रिवडेंदि, NR ग्रिवट्टेंदि, STU कसीअदिः — AB घरणी. — NR पिअं, STU परं रंजेंद्र — ABPW omit सो-उज्जलेदिः — N उत्तो, T पुत्तओ. — STU उ-क्जलेद.

198 S आग्रावेद.

199 APNR omit sfa; BWOSTU fa. -A पठिंद विचत्तगाः

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-फारुपुल्लफणावलीकवलणे पत्ता दरिहत्तणं। ते ए एहं मल आणिला विरहिणी गीसाससंपिक गो

जाआ द्वित सिमुत्रणे वि बहला तारुखपुरणा विअ ॥ २० ॥ राजा। सन्नं विअवखणा विअवखणा चदुरत्रणेण उत्तीणं विचित्तदाए रीदीणं'। ता किं अखं कड्चूडामणित्रणे ठिदा एसां'।

विदूषकः । स्क्रोधम³। ता उज्जुअं जेव किं ए। भएीअदि अच्चत्तमा विअ-क्खणा कडिम्म अच्चहमी कविञ्चली बम्हणी ति'।

20' A भेखनाहि, WR किं, O निहिं -ABWNOR खिलदा, P खलदा, SU चलिआ. - N °विंगोरई.

206 APWR THIC. — APWNRT "MEET". — B °क्यावनीकमन्यो, P °क्वनिदा, S क्लबलांगे. — B दलिदत्तांगं.

सास॰, SU ॰ियास्सास॰.

20d APWNORT जादा, B जाद ज्जिति, O दसतिः — N पि. — AP बहुलाः

201 A राजानंतरोत्तं निशम्य, STU राजा वि-हस्य. — A सच्चं २, STU सव्यक्ता. — A वियक्षणा । तथा वियक्षणा, PN वि॰ once only, STU वि॰ वि॰ एटा. — B चटुरत्तरा, P अही चटुरत्तररां अत्थस्स, W चउरत्तर्थे, N चदुरत्तर्थे. S विच । उरत्तर्योगा, TU चउर॰. — A सत्तीगं, W चद्रत्तीगं. N उत्तिगं, m R उत्तिगाः — m A वयग्विचित्तदाग् $m 20^3\,A$ सक्रोधमाहः य, B ता कि पि असं विचित्तादाए, P विचित्तदा ता अचं विचित्तदाए, W ता क्ष किमग्रं चदुरवयग्रविचित्तदार, NR omit वि॰; O ता किं अग्रां वि॰, T वि-

इनटाय. - ABPWNOR omit नी-दीतां: T रोईशां. Here A inserts स-कद्यां पि सुकर्द वियक्तवाा, B कर्द्रगां सुचद ति, P कर्देण सुकद ति, W सुक-ईंगां पि सुकड़ ति, NR कईगां पि कई, 0 करेगां वि कइ ति.

20° B विरह्मणी. — N ॰ग्रोस्सास॰, O ॰ग्रि- 20° BPO omit. — A ता भग्रह. W किं भन्नइ omits ता. — A सुकाइ°. W सुका-इचूडामणे, S कइंदचू॰. — ST ग्रिट्टिंग, W foare. - NR omit ver. - Here A inserts देवी मृत्वाह । जं देवेगा नि-दिठठं तत्त्रयेव, BNOR देवी विद्यस्य क-वि(NR ॰इ॰)चूडामियात्तयो (B ॰शोया) ठि-दा एसा, P देवी विद्यस्य कङ्च्रहामग्रित्वे स्थिता एषा देवी विहस्य महीयलंसरमाई एसा. W देवी अञ्ज कि एदं महीयनस-रसाई एसा वियक्खगा एव देवी विद्वस्य कविचूडामियात्त्रयेख ठिदा एसा

20 A ज्जेव, B द्येव, P येव, W खेव, N ज्जेख, O जेख, R लख, STU एख. — APWT भखड़, B भिखड़, NR भ देवीए, OS भगाइ. — A अच्चंताधमो,

विचवणा। अज्ज मा कुप्पं। कवं जेव दे कद्त्रणां पिसुणेदिं। जदो क-नारत्रणणिन्दणिज्ञें वि आत्ये मुजमारा दे वाणी लबत्यणीए विअ एक्कावली तुन्दिलाए विअ कञ्चलिआ काणाए विअ कज्जलस-लाआ ण सुदूदरं रमणिज्जा'।

विदृष्णः। तुन्ञ्च^अउण रमणिज्ञे वि आत्ये गा मुन्दरा सहावलीं। कणअ-कडिसुत्तर विअ लीहिकिङ्किणीमाला पडिवट्टर विअ तसरिवर-अणा गोरङ्गीए विअ चन्दणचचा ण चङ्गत्रणं अवलह्मेदि'। तथा वि तुमं वस्तीअसि"।

B अच्चाधमो, P अच्चंताधर्मी, W अ-खाधमो, N अखाहमो, O अखधमो. -BNR कविजल, STU कड्जलो. — AW खंभगो. — A adds देवी । अध किं। एदं महोयल्लस्स सरसङ् वियक्ख्या compare PW i. 202.

20⁶ A जदो कड्बं, B किंधदं, T कः पक:a. — ABWN क्जेब, P य्येव, O जे-ट्या, R ज्लेट्या, SU एट्या, T एट्यां एट्या PNRSTU omit &. - BW afa. — B पिस्योदि, STU पिस्योद्यः

20⁷ A कंताः जणजोगो णिजे, B णियक्कंतारत्तण- 20⁸ AB तुज्ज, W तुब्भ — A पुण — A ग्रिंदि लिक्जे. P निक्रयंतारजतयो ग्रिंदिशिय्ये, W ग्रिअकंता॰, N ग्रिअकड्जारंभग्रजीगी खिंदगिक्जे, ⁰ गिअकंतारंजगाजुगो णिंद॰, R विश्वकत्तारंजनजोमगविदंदः — ATU omit fa; BP a, S अत्ये fa. — AP सुक्मारा, B क्समारा, W सुकमारा, NR सोमारा, STU सुडमाना omit दे. — A ज्ञहा । लंबत्यनीए विय एकाउली । त-था । तृंदिः. — BW तृंडिलाए, N तृंदि-लाआगा, R तुंदिलिआए, O कहिअकेसाए विभ मालयेनुसुममाला तुंदिलाए, U omits

लिआ कदिद (N किंदर) केसाए (R अ-आए) विभ मालदौक्सुममाला, 🔾 कंचु-लिआ ठेराए विभ कउक्खविकामोः — A तथा कणाए, N कंणाए, STU काणीए. — B वि. — A अंजग्रसिलाया, B ॰िस-लाया, T 'सलाहा. - A omits गा-रम-चिड्ना. — P omits ज; BWO स॰ ज. — B मुद्धतंरे, P सट्टरं, W सुट्रभरं, N सुठ्ठदरं, O सुहुदरं, RU सुट्रतरं, T सु-हुआरा. — Before र BWNOR add भादि - S रमगिज्जालंबिआ.

क्लेब, P विष instead of वि. — A STU omit स. — STU असंदरा.

20° A स्ते. — WN विकेशारि. — BWO °मालिआ — A पडमूत्तपट्ट , B पडियद्धि, P पद्वत्ये, W पडिपद्दे, N पद्वदागा, O uzus, R uzuzv, T useazazv. — N इत. — AWO टसरि°, B त-सरि॰, P सरि॰, T तिसर॰, U तांसरस॰. T गोरीए. — W विव. — B चं-दसस्याः - ABPWNORT चास्तवाः — STU अवलंबेद्

तुं विभ — B कुंचिलियाए, NR कंचु- 2010 A तथा, NR तहा, STU तह. — A

विचचया । अज्ज मा कुप्प"। का तुम्हेहिं समं पाडिसिडी"। जदो तुमं णाराओ विअ णिरक्खरो वि रदणतुलाए णिउन्नीअसि"। अहं उग तुला विअ लडक्बरा वि ग सुवसतुलगे गिउन्नीआमि"। विदूषकः । एवं मं हसन्तीए तुह वामं दिक्खणं च जुहिद्रिरजेद्रभादर-गामहेअं अङ्गं तडित उप्पाडइस्मं ।

विवक्षण । अहं पि उत्तरफर्गुणीपुरस्सरणकवत्त्रणामहेअं अङ्गं तृह त-डित खरिडस्सं¹⁶।

राजा। वअस्स मा एवं भए।"। कद्वत्रे िटदा एसा ।।

omits fa. — B तुवं, NR तुआं, STU इत्यं. — N विश्वअधि, U वाग्री आसी. 2011 ABPWSU omit मा कुण.

2012 B तुम्हे, PW तुम्हेहि, SU तुझ, T तु-म्हिं - NR सह, STU omit; APW समं भम्हाग्रं — A पडिसिद्धा, P पडि॰, N 'सिस्झि, T पढिपद्याः

 $20^{13}\,\mathrm{A}\,$ यदो. — BW तुवं, NR तुअं. — R omits wir fast. - NSTU omit fa. — ABPWNRSTU रभगः, O रगः. — W शतुल्लाय, SU शतुलयो. — P उन्नो॰.

2014 S omits. — ABW पुरा, R द्वा. — BPWNOR तुल स्त्र, U omits. — B लद्धअक्खरा, T लद्धबद्दलक्खरा तुला विअ \cdot - N omits ग्र. - A सुवस्थलवेगावि, Bसुवस्थातया । तोलगोगा नउंजी (illegible), PWOR सुवखनवे, Nक्रपासतुनग्रे; PWR add वि. — A युंजामि, B see above, TU विषयक्ती.

BPWNOR मह भणातीर, T उवहसंतीर omits तुह. — A ब, P बा, OU अ, NR omit च. — A ज़ुहिद्दल, B ज़ु-हिहर°, WO जुहिद्विन°, NSU जुहुद्विर°, R जुहिट्रिल॰. — ABWR ॰भाभर॰, P भाद्र्यो, N भाउ॰, STU भाद्र॰. — ABPWNR •धेअं. — ANOR अंगज्ञ-अलं - A झुडित, B तिहत, POR STU omit; N द्यति. — A तोहिस्सं. P खंडिस्सं, W उप्पाडयस्सं, STU खं-

चित्रंजीयसि, S चित्रज्जीआसि, U चिर- 2016 P omits विच. — ABPSU omit आहं पि; P inserts तह; W तुन्झ पु-यों हं omits पि; N ता आहं पि, O वि. — A उत्तय॰, P ॰प्रस्सरां omits सक्तव-तः; ⁰ ्प्रत्थिमः — ABWNOR ·धेअं — A अंगुयुगलं, N अंगज्ञुअलं. — ABPW omit तृह; O ते. — APO तिहित, B तिहत, NR द्वित, STU omit. — S पाडदस्सं, TU केंददस्सं.

P ग्रिकुविक्तियामि, N ग्रिउंजिआद्वि, 2017 B वदस्स. — ABPWOSU omit मा-भग, NR omit एवं; T जेव्वं

 $20^{15}\,\mathrm{W}$ वि॰ सक्रोधं — BRSU एव्वं — $20^{18}\,\mathrm{P}$ अपुळाकदत्त्त्यों, W कयत्त्र्यों, SU कहं-

विदूषकः । सकोधम¹⁹। ता उज्जुअं जेव किंगा भगािअदि अम्हागां चेडिआ हरिज्हुगान्दिज्हुपोट्टिसहालप्पहुदीगां पि पुरदो सुकड् ति²⁹। इति परि-

विचन्नण । विचन्न²² । तहिं गन्छ जिं मे पढमसाहुलिआ गदा²³ । विदृष्कः । विनत्नविन्न²⁴ । तुमं उण तिहं गन्छ जिं मे मादाए पढमा द-नावली गदा²⁵ । ईदिससा राअजलसा भहं भोदु जिहं चेडिआ व-म्हणेण समसीसिआए दीसदि महरा पञ्चगन्नं च एक्कस्सिं भग्डए क-रीअदि कचं माणिकं च समं आहरणे पञ्जीअदि²⁶ ।

दच्चडामियात्त्रणे, T कन्नचूडामियात्त्रणे. — B य्योविदा, WN य्यिठिदा, O परियि- दिदा, T यिद्धिविदा.

2019 A स° प्राप्त.

20²⁰ NR omit ता. — AP उन्नयं. — A न्नेवित, B पेव, P स्पेव, W द्येव, NR ता, O नेव्य, STU एव्य. — A भएई, BNOR भएई, PS भराइ, W भराई राजा, T भएसि — SU चेडी. — A हरयट्टनंपियट्टपाडिसयपुभ्भृदीग्रं पि वृद्ध-पारासर्थ्यप्रभृतीनामपि कवीनां, B हरिउट्टनं दियट्टपोट्टिसहानपहुदीग्रं, PW हरियट्ट (W °ट्ट) ग्रंदियट्टपुट्टिसहानपहुदीग्रं, N हरिआ-टपदिअंदपोट्टीनसाहामनप्पहुदीग्रं, O हरिउ-द्धगंदिउद्धः R हरिअंदनंदिअंदयोदासहानः, STU हरिवक्तसिद्ध (S °द्धाः) ओडुसि-(T °अंटिसः) पानित्तअचंपअराअमन्तसेह-राग्रं (T °मनअसिहाग्रं) omit पि. — A मध्ये, BW प्रस्त STU मन्द्रो.

20° A राजा एटवं ग्रोदं विदूषकः रूट इवो-त्थाय परिक्रामित, P राजा एवं ग्रोदं वि-दूषकः परि॰, W परि॰ राजा एवं नेदं विदूषकः रूट इव सक्रोधमुख्याय परि॰, R राजा एट्यं ग्रेटं विदूषकः सक्रोधं परिः, U omits; ST omit इति

20²² B omits विच॰. — A विश्रस्थाह, B NOR omit.

20²³ N एवं ग्रेंदं तहिं. — P गच्छ लंबंकुअ. — W में मादाए, STU दे. — NO पढमा, R पठमा, S पुठम॰, T पुटमा, U पुठमं. — A ॰ साहल्लिया, B ॰ साहुल्ली-या, P ॰ साहुल्लिआ, W ॰ साहोलिया, NOR साहिआ, S ॰ स्साहु॰, T समुलिआ.

20²⁴ A श्रीवमाह, P विद्वस्य विनतः

20²⁵ W तुवं, NR तुअं. — AW पुण, B मण, P पि. — STU दे. — B मदो, P पढमे मादाए, O माराए. — A प-दम॰, BP पढम॰, STU omit. — T गिलदा, U गआ. — After गदा A adds अगं च, W adds अनं च

20²⁶ P ता ई॰, O ऐरिसस, STU ईरिसस.
— A रयउ॰, BPWOR राउ॰. — SU
होदुः — A बंभगोहिं, WR बंभगोग,
O महगोगा — A समं पाहिसिद्धिं करेदि, P समं समसमसीसियाय, N समं
सीसिआर, R समं ससीसिआर, SU सम-

विववणा। इध राअउले तं दे भोदु कर्एडिंट्रदं जं भअवं तिलोअगो मीसे समुबहदि तेण अ दे मुहं चूरीअदु जेण असीअतह दोहलं लहदि"।

विदृष्कः। आ दासीए पुत्ति टेस्टाकराले कोससदचिट्टिसि रखालोट्टिसि एवं मंभणासि"। ता मह महाबम्हणस्य वअग्रेण तं तुमं लह जं फगुणसमए सोहञ्जणो दोहलं लहिद जं च पामराहिंतो गलिब-इल्लो लहदि"।

सोसआ, T समसोसाः — STU दौसइः - 0 मदिरा. - OU अ. - B एक-रिसं, W एगस्सं, N एकस्सि, O एअ-हिसं. — A भांडे, W भंडे, N भंडण. - A करदि, BWR कौरदि, N किजड़, S करीभइ, T करइ. — B कळांधं, STU ansi. - OS ar. - A sare-रखेहि, B आहारखे, SU आभलखे. — A निउंजेदि, N पउंनीअदि, S पउड्जी-अरू, T पउंजीअरू, U ग्रिउक्जीअदिः -P omits anzi-u.

20²⁷ A चेटो विहस्पाह, BPNR चेटो. — A द्वह हि, BWNORSTU दह, P एत्य. — A राजकृते, BPWNOR राउते. — AN ते, B भो दे instead of दे भोद; W omits दे; P तं हात्र, U एटां एदं दे — P देउ, O भोदु दे, STU होदु. — After भोद्र A runs जं असोयतक दोहले हलदि । अगां च । जं भयवं ति-लोयणो सीसे वहदि तं ते कंठे व लगिदं भोदु. — P omits कंठ°; SU °द्रिअं, T ॰ितओं. — P यत, N omits. — B तिलोयखा भायवं, P भगवान त्रिलोचनो महेन्वर:, WO ति॰ भ॰, STU भ॰ ति- 2029 O omits ता. — WNSTU मह॰. —

ग्रभगोः — SU सौसरः — OSTU ॰हरू. — B तेणं. — BOSTU omit आ; NR ब. — P ते, O दे मुहे, S सुहं ते, T सुहं दे. - B चूरवट्ट, P चू-रिज्जुद, N सुरिभद्द, O सूरिभद्द, S फू-रोभद्, T प्ररह्जाह, U फूरिजाइ. — P असोयह, S वडलतह. — B दोहलयं, P दोहयलं. W तस्योगं दोहलभं. - ABO लहेदि, P लहेहि, N लहेति, SU लहर, T लहेद.

2028 ANRS आ:, T आम. — A दासीपुनि भमरटिंटे टिंटाकराले, S पुत्ति लच्छाली-दिशा एवं भगसि मं and omits the rest. — B टंटा॰, U लच्छालोदिशा टें-टा॰. - ABOR कोससभा, P कोसा-सय°, W कोससयअ°, N कोससअल°, T कोसवदिशा, U omits. — BNR वन दृष्णि, P व्वदृष्णि, WO व्यदृष्णि. — A ॰तृदिखि, P omits रक्ता॰; O ॰लेट्टिखि, T रच्चालोद्धिश्व कौसलुंटिश्वि, U रच्छालो-द्विणि. — A जे एवं, NORSTU एटवं. - AN omit #; O #, STU wo #. — Mss. भग्रांस (N भग्रिस्).

विषयण । अहं उर्ण तुह एवं भर्णनास्स गोउरस्स विअ पाअलग्गस्स पाएग् मुहं चूरइस्सं" । अर्षा च उत्तरासाढापुरस्सरणक्वत्तगामहेअं अङ्गजुअलं उप्पाडिअ घिल्लस्सं" ।

विदृषकः । सकोधं परिक्रामित जवनिकान्तरे किंचिदुः । ईदिसं राअउलं दूरे व-न्दीअदि जिहं दासी बम्हणेण समं पाडिसिडिं करेदिः । ता अज्ज-

AWOR ॰ इंभणसा, B ॰ ब्रह्मयासा, P ॰डांभस्स, SU ॰डबाइनग्रस्स. — BPWNOR भणिदेश. — SU दाशिं तं. — P तुमं पि, NR तुझं, T तुमं दाधि and omits तं. — A लहि, W नहह, NR नहस, S लहेहि. — B फगाया, R फ़्गिन, T फगायी. — A सोहिंजयो, BPO सो-हंजयओ, STU ज्जया. — A जयाओ instead of दोहलं; BPO omit; WRT जायादो, N जादो, S दो. — PON ल-हेदि, W लहरू, STU लहंति. — BPRT omit ख; NO अ, SU बा. — B पाम-रहितो, S पामरादो, U पामराहि — A गालियब , B गलवियल्लो, PR गली , W गलीयवयली, N गलिल्ल॰, O गलद॰, SU दुदुः, T गृहिः. — S ः खेंचिल्लो, T ·वहिल्लो, U ·बलिल्लो — W लहहि, NO लहेदि, STU लहद

20³⁰ A विश्वच्या विश्वस्य विक. — AB पुरा,
N पि उग्रा. — P तह, W तुझ, U
omits. — ASTU omit एवं अर्थातस्य;
BO have ए॰ अ॰ after पाझ॰. — NR
एट्यं. — W ग्रीवरसा. — B वि, T
सट्य instead of विञ्ज, U omits. —
A यायगालगास्य adds पायेग्रा-चूरिस्सं in
the margin. — N पराग, S पारेग्रा,

TU पासायोधिः — U तुष्ट सुद्धः — A चूरिस्सं, PW चूरिस्सं, SU फूरिस्सं — A adds तथा। उत्तरफगुयोपुरस्सरयाक्वतयायामधेयं अंगं तहिति खंडिस्सं

2031 S omits च; TU अ. — A उत्तराखा-हनकबतपुरस्तरणामधेषं, B°साहपुरस्वरस्यः, P ॰साहः, WN ॰साढः, R ॰साठः. — O ॰परदृदः, R ॰पुरणकवतः. — BP WNR ॰धेशं. — A शंगजुगलं, S अं॰ दे, T शंग दे, U दे शंगः. — STU हज्याहदस्यं omit चिल्लस्यं; A खिण्पस्यं, P ल्लिस्यं, N चालिःसं.

2032 PWO विद्वावकः अष्टं च ते (० तुद्ध) प-वया (१ यवसः) शिक्कमग्रो (० ग्युः)-क्रमग्राविवरद्वाग्रामंगं खंडिअ घल्लिसमिति सक्रोधः — ST परिक्रामनः — A किंचि-दुच्चैवेति च

20³³ A इदिसं, PNRSTU इंतिसं, W इदि-स्सं. — ABPWNR राउलं, O लाउलं. — W दूरेगा, O दूले. — A वंदीयदु, B वंचीयदि, SU वंदिक्जइ, T वंजीभ-दि. — A जझों, B यहि. — BO व-म्ह॰ समं दा॰. — W बंभग्रोग. — A पलपदि, B पहिसिद्धी, PWT पहि॰. — STU करेंद्र. प्पहुदि शिअवमुंधराबम्हणीए चलग्रमुस्सूसओ भविअ घरे ज्ञेव चिद्रिस्सं ध

सर्वे हसन्ति³⁵ क्वो। कीरिसी अज्जकविञ्चलेण विणा गोट्टी कीरिसी णअणञ्जणेण विणा पसाहणलन्छी ।

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विदृष्कः। **ग** हु ग हु आगिमस्तं[®]। अस्पो को वि पिअवअस्पो अस्पे-सीअदु"। एसा वा दुरुदासी लच्चनुचं टप्परकर्षं पडिसीसअं दइअ मह ठाणे करीअदु । अहं एको मुदो तुम्हाणं मन्झे तुम्हे उण वरि-ससटं जीवध"।

2034 A omits ता. — ABORTU ॰ पहुदि. - Δ ग्रियवसुंधराए बंभगों । ए, B ग्रि-यवसुंधरवम्हणीए, Р णियवसुंहरानामबंभ-गारि, W गियवसुंधरागामबंभगीर, NR 2037 NR आकाशे, U ने॰ सगर्वः. णिअगेहिणीए वसुंधराणामधेआए बम्हणीए, O ग्रिअवसुंधरावंभग्रोग, S ग्रिअवसुंधरा-बक्तगाों, Т गिअघरं गदुअ घरणिए वसुं-धराखामहेआए बह्मणीए, U घरअं गदुअ णिभवस्ंधराबद्धाणीः — 🛦 चलणन्हमूरा-भो, B 'सुसूओ, PW 'सुस्सृषगो, N 'सु-सतुओ, T •स्स्यूवो — A शियगेहे, BP NRU omit ज्जेव; O ज्जेख, S एख, ${f T}$ ठव. — ${f A}$ विद्धित्सं.

20³⁵ A इति युत्वा सर्वे, BNR इति सर्वे, O ति सर्वे

 $20^{36}\,\mathrm{A}$ विभमलेखा, N omits देवी. — A अञ्ज को॰, NR अञ्जउत्त को॰, SU की-रिसी, T देव कीरीसी. — A कपिंजलेगा, N कड्जरण कड्गा, R कविजलेगा, STU °कदंजलेगा. — B कीदिसं, PW की॰ उगा, STU कोरिसी. — A ग्रायगागं कञ्जलेगा,

अंजगोगाभगगां omits विगा. — A प-साह॰, PW पसाहणा॰. - S adds अ-क्कोगां.

2038 ABPWNRU omit विदुः; ST विदुः आकर्ण्य सबहुमानं. — OT या हु once only. — S आअमिस्सं.

2039 B असे and omits को वि; A पि. — \mathbf{P} पियवस्से पियवयस्सेग्, \mathbf{W} पि $^{\circ}$ वय-स्त्रेण, O वअस्तो, T विअवस्तस्तस्त, U ·वअंस्सं — A अग्रेसियद्, U अस्रोसग्रीअद्.

WO गेहे, NR omit; TU घरए. — 2040 BO इअं, NR अहवा एसा. — AWNR omit वा; SU वो. — A बढकुव्वं, N °कुचा, SU °कुच्चभं, T ॰हुचं. — A ट-भाइगां, P द॰ यहिल्लसीसं चा, W द॰ कडिल्लसीसं पडिल्लसीसं, N कार्या, T ट-प्यक्तकां, U अप्यरकतां. — AB दर्दय, PW दाविय, N देपिअ, R देइअ, S रइअ corrected to कदुआ, T धरीआ, U कदुआ. — P मह थायो, ST अहमद्वायो, U अ-म्हठायों, APWNR कौरद्र, BO पहलयां कौरद्, ST किरदु, U करिज्जडः

N ग्रामानार्थेग, SU अंजयोग, T 2041 A अझेको, B अहमेको. — A मुदो

विचन्नण। मा अणुसंधेध"। अणुणअकक्कमो क्वु कविञ्चलो बम्हणो सलिलसित्तो विअ सण्गुणग्ग्या गाढदरो भोदि"। देवी । समन्तादवलोक्य 44 ।

गाअनागोवअवहूपअपेङ्गिआसू दोलामु विञ्ममवर्डमु गिविदृदिदृरी। जं जाइ खिजअतुरङ्गरहो दिखेसी तेण च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥ प्रविश्य पटाचेपेगा 1

विदूषकः । आसगं आसगं ।

after मन्द्रो; STU मुओ. — BWO तु-म्हाग्रं सट्याग्रं. — A मज्जे, B ज्जेव, PW मज्द्रांमि, O जेट्य मज्द्रो, STU omit. — N तुद्धे. — A a instead of उगा; U omits. — N विरसि॰. — BPW NRSTU easi. — B जीवधं, NOR जोअध, SU जोविसाह, T जवीसह. — APWO add राजा कविं(AW 'इं')-जलेगा विगा क्दो सिअअस्स गिव्युदी.

20⁴² A हे देवि मा, SU मा गां. — AN अ-गुसंधेहि, BO ॰धेह, P अगुसंधह, R omits; STU अगुणेह-

20⁴³ A जेगा अगुगायिदुकक्कसो, B अगुगोयक॰, O काइसो. — APW खु, BOSTU omit. — A एसो कईंजलो, PW कविं-जलओ, OSTU कदंजलो — A दिओ instead of areui, BPWO omit. f A विश्वमलेखा । सलोलिसत्ता, f P $^{f e}$ सत्तोः — AO omit विभ — BO गाँठि व्य P गंठी य, AWNRT गंठी. — PW add दिढं, NR add चिरं. — A in 211 A अथ प्रवीध्यः — O नटीचेपेण विय गाढ्यरो भोदि in the upper mar-

gin. — BWOSTU गाढआरो, P गा-ढरो, N गाढतरो, R गाठअरो. — PW NO होदि, SU होन्, T होहि. — NOR add यां दंसणीकं दौसद्

20⁴⁴ A देवी पुन:, PW विश्वमलेखा, NR omit देवी. — BON समस्तमव॰, W॰नोकिः

21° B गायंति , N गाअनगोव अबहू , O गो-वर्॰, STU ॰तगाअवहू॰. — A ॰पंखि-दासु, B ॰पंकदेसु, PWO ॰दासु, N ॰पे-क्रिआस्, T 'पेखिआस्.

21 STU डोनास् — APWR वदीस्, B विकामसदेस्, N व्वदिसु, O जुदासु, S ·वतीस, TU ·पएस्. — B शिविद्धिदि-हो, N शिसह॰, R शिसग॰.

21 ABPWNOR जादि, AW खंचिदः, BP ORU खंजिद॰, N खंडिदतुरंभ॰. — B ॰सरंगरहो.

21^d N तेंग्रे, RT तेंग्रेव, SU तेंग्रे. — ABP WNOSU sa, A gila. — P lage, N दिअसा. — P इह दोह॰, OT अदिदो॰.

the text only यरो भोदि and adds 212 A विदु॰ विक्तः — N आसग्रमासगां द्वारे चिळादि भेरवाणंदो

राजा। किं तेरा।

विदृषकः । भेरवागान्दी दुवारे चिट्टिर्दः।

देवी। किं सो जो जणवअणादो अच्च अूदिसिडी सूणीअदि ।

विद्रुषकः । अध इं⁶।

राजा। पवसअ'।

विदयको निष्क्रम्य तेनैव सह प्रविशति⁸

भैरवानन्दः । किंचिनमदमभिनीय ।

मनाए तनाए ए कि पि जाए द्वाएं च एो कि पि गृहप्पसाआ। मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा॥२२॥ अवि अ'।

राहा चराहा टिक्खिआ धम्मटारा मज्जं मंसं पिज्जए खज्जए अ।

बांदो. — T ते, U देवा.

214 N omits. — Only O and occasion- 22a ABPWO मंतो या तंती या, N मंतं या ally SU have भइरवागांदो; the others read here and in the following are. — A उपवेसादि, B उपविसादि, P उपविसदि, W उवविसदि, R आक्षकदि, STU दवारे बदद.

215 N omits. - W राजा - A भो जो and omits कि; BPW जो सो. - A व्ययगाओ. P व्यवणादी — A अन्त्रभ्रदा॰, B अन्त-भुव॰, Р अच्चभुय॰, W अच्चभुअ॰. — P मुखोयदि.

216 A omits fag. — STU are. — APW कि, BO ई.

217 NSU प्रवेसभ प्रवेसभ

218 B निमृत्य, T तहेति निकान्य. — STU तेन सहः — A विग्रतिः

213 A राजाह. — N राजा । संपत्तो भैरवा- | 219 B • संदम्भि • , N • संदाचमभि • . — NR add usfa.

> तंतं रा, R मत्तो रा त्वतो रा. — AN 夏 (南, BPWO sī (南, R · g (南, — STU वि. — ABPR जागं, W झागं, N जाया, O यहायां. — A धायां, W जायां - B पि गा, O भ गो किंत, STU fa. - PWRS esici, N 113-प्यसादो, OTU 'सादो.

> 22 BW पिवामो, PNSU पिवामो. — N मिहिलं - T रमामोक्खं - PN भ-जामो, 0 क्ष जामो.

221 A atti च.

23° P चंडा रंडा, O चंडी. — APNR दि-क्खिदा, B सिक्खिदा, W दिक्खदा. -0 धमादिसा

23b A मांसं मञ्जं, B मद्रां मंसं, T मञ्जं

भिक्खा भोज्जं चम्मखग्रं च सेज्जा कोलो धम्मो कस्स गो भाइ रम्मो॥ २३॥ ਕਿੰ ਚ'।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा द्मागोग वेअपढगोगा कडिक्सआहिं। एक्केण केवलमुमादइएण दिट्टी मोक्बो समं मुख्यकेलिसुँग्रसेहिं॥ २४॥ राजा। इदं आसगां'। उवविसदु भेरवागान्दो'। भेरवानन्दः । उपविषय³। किं काद्वं । राजा। किहं पि विसए अन्छरिअं दहुं इन्छामिं।

दंसेमि तं पि सिसणं वसुहावइसं थम्भेमि तस्स वि रइस्स रहं गहर्डे।

वा. T अ.

23° B ਮਿਛਾ. — N ਸੀਤਰ. — O ਬ. -T झेजा.

23d N कालो. — ABPWOR भादि, N भ-दि, S होइ, U हाइ.

231 T अवि भा

24° APO ॰ खंभमृहा, B ॰ मृहादि, PU इ, NOR to, ST st. - NRT देशा, O देखाः

24 A ज्जाणेख, O सायोखः — STU वेदः. — ARSU पटलेख, T पटलेखा — AWORS ang., BPU ang. - B ·किखयाहि, P ·कियाहि. NRT 'क्रिआए.

24 B इक्केंब, P एकेशा — A दियशेशा, NRT ॰ददरेग — B दिट्टे.

समं. — ABPR ख॰ पि॰. — ABPW 24d N मोक्को. — B स्रकः. — W स्हा-

24º ABNRSTU 30. - A omits wgo; B ॰ खंद.

243 A उपवीश्य भे॰, B omits भै॰.

24' AWSU काअट्यं, B कराट्यं.

245 STU ਕਿ. — T ਕਿਆਰੇ. — P ਅਨਾਪ रियं, SU अच्छेरं, T अच्चरिक्षं.

25° OSTU वि. — T ससर्गः — B वस-धाः — W 'इवचं, N 'वतिष्ठां.

25 B इंभेमि, O पंभेमि, T यंत्रेमि — AB PNR रविस्स, T रहं रङ्गो. — B रयां. SU गई. — B ग्राइट्टे, P ग्राभद्धे, ST ग्रहोद्धे

आगोम जक्बसुरसिङ्गगणङ्गणाओ तं गात्थि भूमिवलए मह जं गा सन्झं ॥ २५॥

ता भए किं करीअद्'।

राजा । विद्वयक्षं विजोक्ये । वअस्स भगा । किहं पि अपुत्रं दिट्टं महिला-रदर्गं ।

विदूषकः । अत्य एत्य दक्षित्रणावधे वन्छोमं णाम णअरं । तहिं मए एकं कस्पारदणं दिट्रं । तं इध आगीअद्'।

भेरवानन्दः । आग्गीअदि⁸।

यजा। अवदारीअदु पुष्सिमाहरिखङ्को धरखीदले[°]।

भैरवानन्दो ध्यानं नाटयति 10 ततः प्रविचिति पटाचेपेगा नायिका¹¹ । सर्वे उ वलोकपन्ति 12

राजा। अहह अन्छरिअं अन्छरिअं ।

गगाओ.

 $25^{
m d}\,{
m S}$ ਗੁੰਨਿਮੁਕਗੇ, ${
m TU}$ एत्य ਮੁਕਗੇ. — ${
m ABR}$ सज्जं, NOSTU सङ्क

 $25^{\circ}\,\mathrm{B}$ भग्राए, S भग्राहु. — A करहु, BW कौरद्व, P कौरवो, NT करिअदु-

252 ABPWNOR omit.

253 AS omit वशस्य — N तुझ, R तए, SU कहेहि, T तुर instead of भग.

25⁴ S अ कहिं, B किमपि, PWO किं पि, STU वि. — B अउट्य, PW अउट्यं — STU fa. эт. — A апит. — Mss. • स्अयां. — N स॰ दि•. — О विद् दिटुं दाव राजा कहेहि

255 N omits. — RT omit va. — AB A वत्साम, W वत्योवमं, STU व-च्छोमी.

 ${f 25}^{\circ}~{
m W}$ जक्दु $^{\circ},~{
m STU}$ सळसूर $^{\circ}.$ — P भागा $|~25^{\circ}~{
m N}~{
m omits}.$ — ${
m AO}~{
m sign}$ अंत्रळं instead of एडं. — W काखाया॰, STU कराआ॰. — Mss. ॰रआगं.

> 257 A राजा त. — Mss. इत्त. — ST आ-योद् भेरवाणंदो, U भद्रर॰ आगोदः

> 25° O आग्रिअदि. SU omit; T आग्रिज्जह.

25° SU omit राजा. — A अवदारियञ्जद. B अवियारिज्जुद्, PW ॰रिज्जुद्, NU °तारोअद्, O °आरिज्जद्, T °अरिदु. — BPO धरिया , SU मही , T omits. — APW 'यलंमि, BNR 'अले. SU 'अलं.

2510 BPSU omit भें. - STU निमोल-ताची ध्यानं ना॰.

(and R in the translation) adds | 2511, 12 A कटाचचेपेस, U "अत्ययटा". — A सर्वे चित्रमव॰, BR आलो॰, O सर्वेप्यव॰, STU सर्वे साम्चर्य पश्यंतिः

PWNOR ॰ बहे, ST ॰ पहे, U ॰ पथे. $-25^{13}\,\mathrm{A}$ असह. $-\mathrm{P}$ अत्यरियं अत्यरियं. O अन्वरिभं once only, R भ once only, SU omit; T अच्चरिशं २.

जं धोअञ्जलसोललोअलजुअं लग्गालअग्गं मुहं हत्यालिबअनेसपल्लवचर दोलिना जं बिन्दुगो। जं एकं सिअअञ्चलं णिवसिअं तं ग्हाणकेलिद्रिआ आणीआ इअमञ्जूएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ'।

एक्केण पाणिणलिए एवं सिवेसअनी पोत्तञ्चलं घण्यणात्यलसंसमाणं। चित्रे लिहिजाइ गा कस्स वि संजमनी अखेण चङ्कमणुओ चलिअं कडिल्लं॥ २९॥

विद्वषकः ।

ग्हागावमुक्काहरगुचआए तरङ्गभङ्गवबअमग्डगाए। ओल्लंमुओल्लासितगुल्लआए मुन्देरसबस्सिमिमीअ दिट्री ॥ २८ ॥

- वं. A लगायलगं. B भगा॰, R लं-वा॰, STU लंबाल॰. — T ॰कमां-
- 26 S अत्या. ABPWNORU 'संबिद', S ॰ लंबिय॰. — N ॰ पल्लभ॰. — NR टोल्लंति, S बोल्लंति, U बोलंति-
- 26 ABPWNOR ਜ਼ਿਚਾ. ABPWO ਾਰ-सिदं, N ॰असिदं, R ॰वसिदा. — B त-म्हाग्रकेलिद्विदोः — APWNORSU °ठ्ठिदा.
- 26d ABPWRSTU आसीदा, NO आसिदाः — ABNORTU 'अ्देङ्ग', P 'अदिङ्ग', W ॰ ट्युदिक्क॰, S ॰ ब्युदक्क॰.
- 27° N एक्कोग्रा A निवेसिकग्रा
- 27º A पोत्तिंचलं, PWOSTU वत्यंचलं, N पो-त्तंचलअपि. — B घणघणक्रल°, N घ-ग्रात्थग्रासंस°, S चग्राथग्रंथग्रासं॰.

- 26° N ॰ स्रोगु॰. A ॰ जुगं. B ॰ युजं, P ॰ जु- 27° APWOR निहिज्जिद, B निहंज्जिदि, N लिहज्जदिः — 0 वः
 - 27d ANORSTU चंकमगादो, B चंकमगाचल्ल-ददो, P शादे, W शादो. — AWNR चलिदं, B omits; P चडिदं, O वलिदं, S सिंढिलं, T सिंदिलं, U सिंठिलं. — B चडिल्लं, ST कठिल्लं, U ग्रिअंबं
 - 28° P तथा instead of विदु . B होगा-विमुङ्गा॰, N ह्याग्रमुङ्गा, S ॰वमुङ्गा॰. — ST ॰भरगु॰, U ॰भनगु॰. — STU ॰गुज्जलाए. — NR तरंगसंग॰. — ABW NORSTU 'क्लबद', P 'क्लिबद'.
 - 28 APWOR उल्लंसुउल्लािस॰, B दुल्लंसुउ॰, N उल्लंग्नु $^{\circ}, \mathrm{SU}$ ॰उल्लासि $^{\circ}$. — \mathbf{A} ॰तग्रुल्लदाय, B ॰घणुल्लगार, P ॰घणुल्लभार, W ॰थगु-ल्लदाए, N °अग्ङ्मआए, OS °घण्यादाए, R व्यगुलआए, TU व्तगुलदाए. — AW ॰िममोद्द, BR ॰िममोए, ST ॰ममोए, U ·मिमाए. — STU दिहं.

नायिका । सर्वानवलोक्य स्वगतम । एसी महाराओ की वि इमिगा गम्भीर-महुरेण सोहासमुदएण जाणीअदि'। एसा वि एदस्स महादेवी त-क्रीअदि'। अडगारीसरस्स वामडे अक्षिदा वि गोरी मुग्णीअदि'। एसो वि जोईसरों। एस उस परिअसों। विचिन्य। ता किं ति ए-दस्स दइदासहिदस्स वि दिद्री मं बहु मसोदिः। इति प्रायं बीचतेः। राजा । विदूषकमपवार्य 10 ।

जं मुक्का सवणन्तरेण सहसा तिक्खा कडक्खच्छडा भिङ्गाअड्रिअनेअअग्गिमदलहोगीमरिक्कक्वी।

281 A स्वगतं चित्रपति.

मणा - A गंभीरसाणेण, B रभीरमह-रसरस, 0 °महुर. — B सोह॰. — PNORS 'समुदाएए - APNR जा-गिज्जिदि, B लिक्खयदि, O लक्खोआदि, SU गिक्षिज्जह, T मुगिज्जह.

283-5 T omits. — B एसा य, R omits वि. — A एदस्स महारायस्स, B एतस्स. -O ॰देई, S ॰देवि सि, U देवि सि. — AS तक्क्रीम, P लक्क्वीयदि, W लक्कीयदि, N तक्खिशदि. — SU श्वारीसरीरसः U adds green, ANOR add fast after भन्द॰. — B विश्वमदेसु, 0 वामअन्दें. NRomit. — AB कहिया, PSU अकहिदा, WNOR अकहिआ. — W इ. — A गारि क्लेव, SU देवी गोरी. — A जा-णोक्जदि. PW सुणिक्जदि. NR सुणोअ-दि, O म्यिज्जदि, SU ज्जाइ. — A एसो को वि.

286 N स्तो एसो. — A omits उत्पा. — B परि॰ एस एव परिपर्गो.

287 A विचित्य नायिका, W omits.

28º APWSTU एस. — B •ताय. — B इ- 28º AON ति, B इ, WT omit. — B ए-स्सः - PWNR महिला, OSU दद-भा. — A 'सचित्रिदस्स, SU 'सन्निक्षस्स, T सहि अस. — N omits वि. — A दिट्टियों, P दिट्टा. — AB omit मं. — SU मखेद, T मग्रेद.

> 28° U omits. — A नस्तं, B शास्त्रं, P न्यं-शं कटाचसिंहतं, NO दत्यज्ञधं, R असं, T ruti.

> $28^{10}~\mathrm{A}~$ विदू॰ प्रति, $~\mathrm{B}~$ भवकार्य. — $~\mathrm{BO}~\mathrm{add}~$

29ª STU सवयांतरीम. — A तरसा, NR तरला. — S कडच्छ°.

29b A भिंगाहिठिदः, B भिंगाभिद्दः, P भिं-गाहिद्विद॰, W भिंगाहिद्वेद॰, NR भिंगा-भट्टिद॰, O भिंगाकड्ठिद॰, S भिंगाएट्रिभ॰, T भिंगावद्रिभः, — ABPWSTU को-दश॰, N ॰ केशग॰. — B ॰ सङ्ख्वी, W 'सरिस्स', NRS 'छर्च, T 'गलहोग्रास-रसकर्द.

तं कप्पूररसेण णं धवलिओ जीगहाइ णं गहाविओ मुत्ताणं घणरेणुण व छुरिओ जाओ म्हि एत्यन्तरे ॥ २९ ॥ तथैव¹। अहो से रूवसोहा²।

मखे मन्द्रं तिवलिवलिअं डिम्भमुट्रीअ गेन्द्रं णो बाहूहिं रमणफलअं वेढिउँ जाइ दोहिं। णेतकेतं तरुणपसईदिज्जमाणीवमाणं

ता पचक्खं मह विलिहिउं जाइ एसा ए चित्रे॥ ३०॥ विदृष्कः। क्यं एहाणधोदिवलेवणा वि समुज्ञारिदभूसणा वि रमणि-ज्ञा'। अध वा'। रूवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा।

29 STU ता. — NSTU ेरखा. — ST णु. — ABPWOR धवितदो, N धवलीदो. — W ज्ञ्यहावि, RTU जोगहाअ, S जोपहार. — STU जु. — ABPWORT यहाविदो, N ह्यादो गादु जाह्यर

29d A 'रेगुगि, B 'रेगुय च्य, NSTU 'रेगुगी — ABPWNOR क्रुरिदो. — Mss. जादो. — A सि.

29¹ AU omit. — BR विद्र तथेव, PW विदुषकः तथैव राजा, N विदुः, O विदुः तधेळा, S तह अ, T तहेळा.

29º A omits. — T omits आहो. — B उम्मीए, O इमीए, T एदाए. — WNOR हुआ. - TU add पेक्ख

30° AO मज्जं, B उज्जं. — A 'बलिदं. B ·वलयं. — A हिंभ्भ·. — AW 'मुट्रोइ, BNRU भुद्रीए. — A गिह्नं, B गिड्नं, O गेड्जं, S गन्झं, TU गेयहं.

AT वेद्विं, BNU वेद्विं, PWO वेदिदुं,

R वेठिदुं, S वेड्रिउं दोहि जाइ, ABP WNR जादिः

30° N व्यवेतं, U व्यक्तं. — BR तहिंगा. — T ॰ पसदि॰. — ABW ॰ किज्जमा॰, P ॰खिड्जमा॰, N ॰दिड्जमाणावमाग्रां, O **॰दीअमाग्रोप॰**

30^d N पच्चक्रं. — ABPOS मम, W महि. — AORSTU विनिष्टिदुं, B 'निस्टिदुं, PN ॰ नहिंदुं, W सिहिंदुं. — ABPW NOR जादिः

301 BPNOR omit विद्ध. — P कर्य, STU कहं. — P ग्रहागा॰, T ग्रहाअ॰. — P ॰धाद॰, N ॰धाविद॰, OSTU ॰धोअ॰, R धोविद॰. — ANRSTU omit वि. — SU समवदारिअ°, T समोसारिअ°. — ${f B}$ ॰विभूसर्ग, ${f P}$ ॰विभूसर्गा, ${f NOR}$ ॰वि-हूसगाः

30° BPWNORSTU आह. — SU व.

30° A बाहाहि, T वाहि — U जहरा - 31° B मुकाउविभूमिरुवेणंयंति — A स्वेण मुताउ, PO जा रूवमुक्का, NR जे (R ते)

श्विसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसग्रोहिं॥ ३१॥ राजा। एदाए दाव एदं । जदी ।

लावसं गावजचकचगगिहं गोताग दीहतगं कसोहिं खलिअं कवीलफलआ दोखगडचन्दोवमा। एसा पन्तसरेण कड्टिअधगुद्दगडेण रिक्बज्जर जेगां सोसग्रमोहँगप्पहुर्गो विन्धन्ति मं मग्गगा ॥ ३२॥ विदूषकः । विद्यस्य । जाणादि रद्धावादो लुसीसोडीरत्तणं । राजा । विद्यस्य³। पिअवअस्स कधेमि दे'।

STU & PRSTU fay, W fa-हूसियंति, 🖰 बहुस॰

- 31b B . instead of वि. — Mss. भोलदि. — N भूसवार्ष्टि, O भूसगोसं.
- 311 B स्यास तत्तवेत, P सदास सदं रूवं दाव, W एदार एव दाव, N एदर दाव एव्वं, O एदाए एदं दाव, STU एव्हं एदं ए-दाए दाव.
- 31º B un:, STU omit.
- 32° N लाअंगां. A 'कंकगा'.
- 32 BW खनिदं, P यनिदं, O क्खुडिदं, N विदं, R खिंदं - N कुओल, RSU कओल . - AU . फलिआ, NT फलए. — AWO दोहंड . — APWNR ॰ चं-हो॰. — NST ॰एमा, O ॰प्पमा-
- 32° AW संधिद°, B कट्टिय°, PN सन्जिद°, O कट्टिंद॰, R सज्जिद॰, SU कस्सिअ॰, — T रचअ॰. — B ॰ घगु॰, PN ॰ध- 32⁴ ABPNSTU कहेमि, O कहामि. — A गुदं॰, ORT ॰धगुदं॰. — NT रक्विज्जर्दः

- हआसुद्धा. A omits वि; N ए, 32d A तेखं, P जएं, T जाएं. A सीसह . — Mss. ॰ प्यहृदिशोः — A विंधाँदः B sivifa, W faibifa, NRSU fa-न्द्रांति, O विज्ञांति, T भिंदंतिः — Bसंगगो.
 - 321 A तथा एवं विद्यस्य, B एवं विद्यस्य, P तदा ततः एवं विहस्य, W एवं तटो विहस्य, N एयू एटं विहस्य, T omits.
 - 323 A जागोमि रथ्यासु लुंठदि तुद्द सोंडोरत्तगां, B जागद रस्थाउलंबलुबीसोडीरतगं, P जार्गाद य्येव रत्थासु तुद्ध लुदूदि सोंडार-त्तर्या, W जायोदि ज्जेव रकावाकार (वा is cancelled) से लुट्टिज्जद सोडीरत्तणं. N जागो इकावादे तुष्ट सोडिरत्तगं, O ए-व्यं जागो रत्यार पलोट्टदि ये सुंदेरतांगं, ${f R}$ जायों रकावादे तुन्ह सोडीरत्तयां, ${f SU}$ जागो रक्कावारण तुष्ट सुंदरं विखदं सोंडी-रत्तर्ण, T जार्णे रच्छाव्यक्रभर्णेग विश्वदं तृष्ट साडीरत्तर्थः
 - 323 AN omit.
 - ते and adds सुग्र, BO add स्या.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं पळाअन्ती उगा तगुप्तिरिं भाइ गोवळलळी। इत्यं जागां अवअवगआ का वि सुन्देरमुद्दा मखे तार्णं वलइअध्यू खिच्चभिच्चो अगङ्गो॥ ३३॥ अवि अ'। एदाए'।

तहा रमण्वित्यरी जह ण ठाइ कन्बीलआ तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हूं। तहा गाअगावड्टिमा जह गा कि पि क्युप्पलं तहा अ मुहँमुज्जलं दुसिसणी जहाँ पुरासमा ॥ ३४ ॥ ^{देवी}। अज्ज कविञ्जल पुच्छिअ जागा का एस ति[']। विदूषकः । तां प्रति । एहि मुडमुहि उवविसिअ शिवेदेहि का तुमं ति । देवी । आसर्णं इसाएं।

³³a N ्युग्युगानं - ABPWNORSU 34b BW सिद्या, R सिग्रिह, STU अ घ-·किदं, T ·किंअं.

³³b P संत्यायंदी, W सकायंती, SU गुच्छाअं-तौ, T पद्माशंतौ. — APWO omit उपा; BN पुरा. — APWO तस्तुत्राण — AB তারি, PWNOR মারি, SU ठाइ.

^{33°} B दुई. — N अवजव॰, T ग्रावयन॰. — Mss. गढा. — N कापि. — T दुंदेर.

³³d ANR वलइद॰, BW वलइव॰, T वल u° , u° वलद् u° . — u° क्रिक्वो, u° ॰भुच्चो-

³³¹ W अबं च, B omits अ.

³³² N omits.

ठादि, O ढाइ, SU माइ. — BPWOR ॰लदा, N ॰लंदा, T कंचालआ.

ण . — ABPRSU या एड, N या एड, O ग्रिरेइ. — A सहु, NRSU मुहं.

^{34°} B गायिगविद्विनीं जह गां, T जह ज गाः — STU fa.

³⁴d B तह. — A द्रिसियारे, N दुसीतवारे.

^{34&}lt;sup>1</sup> A देवी कपिंजलमाह अन्ज कविंजगा, STU काइंजल. — T पुछिद्य. — S जा-याहन, ${f T}$ जावयाम, ${f U}$ जाहत. — ${f T}$ रसे.

³⁴º BNR अथ वा, O अह वा instead of विदुषक: — A तामाह, W अच तां \mathbf{x} ति, \mathbf{S} वि॰ होदु तां \mathbf{x} ति, \mathbf{T} वि॰ होदु २ अहं जट्य पुच्छिस्सं तां प्रति, U वि॰ होद २ तां प्रति-

^{34°} N रमहारमण. — AB विकरो. — BW | 34° WU उप. — STU विस. — A जि-वेदोहि, B गाविदेहिः

³⁴ A विभमलेखा, P वि॰, BT omit देवी;

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विदृष्कः। राज्ञानमुहिष्यं । भो अम्हे परं दुवे वि बाहिरा तुमं अहं चं । जदो एदाणं मिलिदं कुडुमं वट्टिः । जदो इमाओ दुवे वि बहि-णिआओं । भेरवाणन्दो उण एदाणं संजोअअरो अचिदो मह-ग्यिदो अः। एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेवः। देवो । विअक्खणे णिअजेटुबहिणिअं मुलक्खणं भणिअ भेरवाण-न्दस्स हिअइन्छिदा सवज्जा कादवाः।

गो वि, R omits. — A ग्रायस्तथ. B खद्स्स, N ग्रोःसथ, SU श्सह, T ग्रद:-

34²⁸ A भे॰ वददि जा जेगा यद्गग्रदि, P भग, WT भग्रदि, S भग्राच्. — TU दे॰भ॰.

3429 B omits विदू॰ — A ॰नमुद्दिश्याहः

34³⁰ WTU omit भो, NR भो वशस्स, T वशस्स, — A अञ्च, S अञ्चे खु. — P पुरं, W परं दृत्य. — A दुवे corrected to दुवो; B दुप, P दवे व. — A बाहै, N बहिए, S वाहिआओ, T वाहिआ राजा, U बाहि। ए।. — S omits तुमं अञ्चं च. — BW तुवं, O तुओं. — OTU अ. — NR एत्य instead of तुमं अञ्चं च.

34³¹ AW ஆ**க்**வ், B ஆ**க்**வ், P ஆ**க்**, N ஆ-கு்வ், T ஆத்வ்வ், U ஆத்வல். — STU வக

3432 B यदो, W omits. — AWNORSU इमोंओ, P अमीतुं, T एदो. — AWO दो वि, B दा वि, P दो ब, T दुवे दुवे, U omits वि. — A बहिस्सी, B वहस्सीया, P वहिस्सीतु, O वहिस्सीओ, SU भइस्सीओ, T बहिस्सीओ.

3488 A omits उका; P पुन: एतयो, N एदाए, TU ताकां — A संजोग , B संजोवतो

— ABPWSU अग्विदो. — A महा-अग्विदो, BPW महाग्विदो, N माखिदो, O मग्विदो, R मखिदो, S महाविदो, TU omit. — T omits आ.

34³⁴ T विद्वुः एसा. — A omits वि; W विय-षणा, U पि. — A महियलः, BWNOR STU ॰अलः, P ॰तलः. — Mss. ॰सरस्तर्दः; NR add अ. — A कुट्टिणि, R कुट्यो, T संभली अ. — B omits देहन्तः-जेवः; W transposes देखी ज्लेव देहंतरेणः — A कुट्टिणी instead of देखी. — A ज्लेव, P स्पेव, NR जेव्ब, O ज्लाव्य, STU एव्य. — W adds वट्टिंदः

34³⁵ A विभ°विचचणामाह, P विभ°. — A °हिणीं, B °वहिणिअस, P °हिणींयं, W °वहिणिअस, P °विणों अस, O °वहिणिआस, S °हिणों, T °भअणिं, U °भइणिं. — B सुलब्बलाए, P सुल्लक्खणं, O सुलक्खणाए, — B भणियं, P भणिया, W भणीय. — N भेरवाणंद. — A हिथयठ्ठिदा, B °इछिया, POR हि-अअट्ठिआ, N हिअठ्ठिदा, SU हिअअ-च्छिआ, T omits. — A पुक्ता, P स्पुक्ता, WNR सपक्ता, S पूआ, T अ-अक्ता, — ASU काअच्या, B करोंच्या.

_{विचवणा}। जं देवी आगावेदि³⁶।

देवो । राजानं प्रति"। अज्ञउत्त पेसेहि मं जेण अहं बहिणिआए एदाव-त्याए ग्रोवळळळीळीळाणिमित्तं अन्तेउरं गमिस्सं"। राजा। जुज्जदि चम्पअलदाए कत्यूरिआकप्पूरेहिं आलवालपूरणं"।

वेतातिकयोरेकः । मुहाअ संद्रा भीदु देवस्स"।
एअं वासरजीविषग्रहसिसं चग्रंसुग्गो मग्रहलं
को जागाइ किहं पि संपद्द गअं पत्तिम्म कालनारे।
जाआ किं च इअं पि दीहिवरहं सीऊष्ण गाहे गए
मुद्धामुद्दिअलोअण् व ग्रिलगी मीलनापङ्केरहा॥ ३५॥

3436 BSTU omit. — A देवि, O आ॰ दे॰ — A adds ति भैरवानंदेन सह निष्ट्रां- ता विचवराा, P adds इति निःक्रांता भैरवानंदेन सह, W adds तं कुरोमि, O adds तं कुरामि

34³⁷ AP राज्ञी, BWSTU omit. — A रा-जानमाञ्च

34³⁸ A ता क्षञ्ज . — B पहिडंजसु, NR पेसिहि, O पहिर्णों उजसु. — U omits मं. — ABP जेगा हं, W omits क्ष हं, STU omit जेग क्ष हं. — AP बहिर्णों ए, W बहिर्णों ए, O बहिर्णों आ, S भइग्रि-आए, T भअग्रिआए, U बहिर्णि एआ. — B यदावत्था ए, N व्यक्का ए. — NT व्यक्ति ए, O omits व्यक्का ए. — A अंगेडरं गमिस्सि

34³⁹ B तुन्झइ, O जुन्जइ एवं, STU जुन्जइ. — B चंपइ॰, OT पंचअ॰, U चंपइअ॰, N चंपनादाए, ST ॰नआए. — A ककू- रियाः, W 'कप्पूररसेहिं, NU कत्थूरीआ', T कत्थूरीकप्पूरेहिः — PNR 'परिपू-रग्रं

34⁴¹ A °रेक: प्राह, P वैतानिको — A सुष्ट-सुंद्रा, B °संन्जा, P only सुन्द्रा, WS सुहसंद्रा, O सुहा संद्रा, U सुसंद्रा — OSTU होदु. — O adds नदो

35° Mss. एदं. — BNORT ॰जीश॰. — A चंदंसुयो

35 ABPWNORT जागादिः — S कहिं खु, TU दिः — ABPWNOR संपदि गर्दः, T संपद्धिः — O यत्तेमिः

35° Mss. जादा. — A इसं. — ST वि. —

B • विरहे, NR • विरहा. — B साजास,

W सोउस, NR सोस्स, O साजस, T

सोहेस. — B साचे. — ABPWNOR

354 BWNOR खिद्दा॰. — BNR ॰ सृद्धिद॰. — NSTU ॰ लोआयो — B त्य ख॰ मोलंति॰, NU मोलत॰. द्वितीयः ।

जग्वाडिज्जन्ति लीलामणिमअवलहीचित्तभित्तीणिवेसा पञ्चङ्का किंकरीहिं उडुसमअमुहा पत्यरिज्जन्ति स्नृति । सेरन्थीलोलहत्यङ्गुलिचलणवसा पट्टसद्दी पअट्टो हुंकारी मगडवेमुं विलसद्द महुरी रुद्रुतुद्रुङ्गणाणं ॥ ३६ ॥ राजा । अम्हे वि संद्रां वन्दिदं गमिस्सामी ।

कृति निष्कान्ताः सर्वे²। प्रथमं जवनिकान्तरम³।

36° A द्विः वेतानिकः, P omits द्विः; W द्विः पठितः — B उग्चाडं । जीतः, N उग्चाडिअंतिः, R उग्चाडीअंतिः, TU उग्चादिः — O व्यवहीः. — B चित्तभिनीः स्वयेशाः, W भितिः.

36° SU किंकरेहिं. — BW उद्द॰, ORSU उद्द॰, N रअसमअ॰, T ट्यु॰. — P ॰सहा. — A पक्टरिजंति, B पंकुरिज्जंति,
N पक्टरिजंति, T पत्यरिज्यंति, U पतः.
— A जति

36 A सेलंथीगंधहत्यः, T सेलंथीलोहत्यांगुलीः — S व्यलपाः.— BO प्रवादो, W प्रसदो,

N परुनादो, R परुणादो, SU वरुआदो, T वरुअदो. — STU पवरुो.

 $36^4\,\mathrm{S}$ टंकारो, T झूंकारो, U संकारो. — B मंडएसुं, P मंडऐसुं, NR मंडलेसुं, O में दिरेसुं, STU मंडऐसुं. — Mss. विकस्तितः — A मधुरो, SU मुहलो, T मुहरो. — R तुदुक्ट्रं, S क्टूदुट्रं.

36¹ O ता अम्हे. — B सज्जां, O सं. — TU पविसामो

36º ABOS इति परिकास्य निः

— S व्यत्ताम . — BO पहवादो, W पहसदो, 363 N इति प्र. — PWSTU पवनिकांतरं

ततः प्रविश्रति राजा प्रतिहारी च¹ प्रतिहारी । परिक्रामितकेन । इदो इदी एदु महाराओं। राजा । कतिचित्पदानि गत्वा तामनुसंधाय । तहिं खु अवसरे ण द्राणाहि तिलनारं पि चलिआ मुत्या णिअसत्यली योजबेह्मवलीतरङ्गमुअरं करतो तिरिच्छि द्रिओ। वेणीए उग आगगोन्दुभमगो लडं घगालिङ्गगो जाआ तीअ चउबिहा तणुलआ तंसं पुलन्तीअ मं॥ १॥ प्रतिहारी । स्वगतम । कधं अज्ज वि सो ज्जेव सिरिताली पत्तसंचओ ता-ओ ज्ञेव अक्बरपंतीओ'। ता वसन्तवस्रागेण सिढिलआमि से त-

01 C श्री ॥ ततः. — BWRSU प्रतीहारी.

0º BO omit प्रति . - PWOST परि प्रति: - C परिक्रम्य, NU omit.

03 NOR इदो once only. — BCS omit 1 B याग्रागंद्घरणे, W अवगे, N व्यवगे. — एदु; T एत्थ, U एटा

0 BN omit राजा. — N कानिचित्पदानि — BW दत्वाः — B तामनुसंध्याय । तां स्मत्वा, 🗓 तामनुध्यायः

0⁵ B तर्हि खल्, OR जं तस्सिं क्यू, N क्यू 1º C क्षठ्ठाग्राहि, W ग्रो ठाग्राहि. — B संतरं, C तसंतरं — BSU fa, T omits. - BCPWNOR affect. -P सथा, SU बुडूा, T उद्घा.

1 B घोउन्विल्लवलतरंगमुदिरं, CT घोओवेल्ल॰, 1 N omits; S आ, U आत्मगतं W योउळ्ळिल - CPWOR 'मृदरं -B facte, C facted, P faced, W

तिरित्यो, NOR तिरिक, SU तिरिक. T थिरच्चि — B दृदो, CPNOR द्-दो, W ठिदो-

C सभात्यगाः, N सद्धत्यग्रसिः

1^d BCPWNOR जादा. — BN तीए. C तीद्द, W तीद्दं. — B ततरंगमुदरंधउधि- $\mathbf{g}_{\mathbf{i}}$, \mathbf{N} चउिद्या \mathbf{u} , \mathbf{R} चउिद्या \mathbf{u} , \mathbf{T} चउ त्यर्णविहाः — BCPWNORT ॰नदा — B तिस्सं, C नंसं, R तस, STU तिसं. — BCPWOR वसंती, N वस-त्ती, SU पुलंतीए, T पुलत्य. — B मयी, CPW मिय, N समं, OR मए, T सर्दे.

1º BO कयं, STU कहं. — B चेत, CP वेव, W खेब, N जेख, OSU खेश, R खेश, ग्गदं आवेसं'। म्कायम'। दिद्धं देदु महाराओ ईसीसिजरढाअमाखे कुमुमाओं।

मूलाहिंतो परहुअवहूकराउमुहं दलना देना दीहं महुरिमगुर्ण जिम्पर छप्पआर्ण। संचारेना विरहिमु रावं पन्तमं राअराअं

राजम्मता रङ्कुलघरा वासरा वित्यरिना ॥ २॥ राजा । तदनाकार्य सानुरागम ।

अत्याणीजणलोअणाण वहला लावसक्ञालिणी णाणाविभमहासवासणअरी सोहग्गपालित्तिआ। णेत्रेन्दीवरदीहिआ मह पुणी सिङ्गारसंजीविणी जं जाआ अह वम्महेण धणुहे तिक्खी सरी पुङ्किओ॥ ३॥

T असो च्चिभः — B ताडिसांचत्, C ताडिसच्च, P सिरताडसंचड, W सिरि-ताडीसंचउ, N सिरितालिसंचअ, OR ता-डिसंचओ, S सिरिंताल॰, TU ॰तालि॰. — N ता. — BN क्विअ, COR क्विअ, P ਚੇਕ, ${f W}$ ਚਕੇਕ, ${f S}$ ਚਕੇਤਾ, ${f T}$ ਕਿਤਾ, ${f U}$ ਕੇਤਾ. 1⁵ B ता जि वसंतवस्सर्पोग, 0 व्यम्हर्पोगः — B सिढिलयाइमि, C सिठल°, P सि-त्थिन°, N सिन°, SU सिढिनेमि, T सि:टिलेमि. — NT omit से. — B तदमा. STU तमाओं. — B reads हिंद-आवड्डां and omits all that follows as far as सा रयणमयी iv. 1965; C हिययखेवं, P हिययदुक्खं, WSTU मा-णसं, N तगादमावेसं, OR हिअआवेसं. 16 CWNORS दे3. — C ईसीस, T ईसिस. — CPORU जरठा॰, N जरठठा॰, T जरमाअ॰. — C कुसुमायुरंमि, PWNSU ॰माअरंमि. 2º W परहृद॰. — P ॰ बहु॰. — T ॰ कंटमुद्दलंतो.

महिरिम॰. — SU जिल्लास, T जल्पे. — N किल्लामां.

2º C सिंचरिता, PRS ंरता. — CW किं-चिरायं, NOR किंचराओं.

2^d C राउमत्ता, P राओमत्ता. — CP ॰हरं, WO ॰हरा, R ॰हर, U ॰घरं. — N वस्सारा. — C विक्ररेति, N वित्यरित.

2º CP omit राजा. — COR तदाकार्य, P तदेतदाकः, N तदेवाकः. — W पुनस्तामनुसंधाय साः, S omits साः.

3° C अकार्यो॰, N अत्यागा॰. — PTU ब-हुला. — PNU लाअख॰.

 3^{b} CWOR ਜੀਜ਼ਾਰਿਕ ∞ °, SU 'ਰਿਕਸ਼ਸੰਸਾ'. — C \circ ਗੁਕਾਰ - S ਜ਼ੀਮਾਾ \circ — C \circ ਪਾਜ਼ਰਿਟੁਕਾ, P ॰ ਪਾਜ਼ਿਦੁਕਾ, W ॰ ਪਾਜ਼ਿਟਿਕਾ, P ॰ ਪਾਜ਼ਿਲਿਆ, P \circ ਪਾਜ਼ਿਲਿਆ, P

3° PS ग्रोतं॰, NU ग्रातें॰, T ग्रोति॰. — PSTU पुरो, N उग्रोः — P ॰ संजीवग्रों, N सिं-गासंजीअग्रों

26 C दिती, NS दंता. — CP दोहिं. — S 3d CPWNORT जादा. — P हआ, N तह.

क्षोन्मादिमव¹। दंसण्यक्खणादो पहुदि कुरङ्गन्छी² चित्रे पहुटुइ ए खुटुइ सा गुणेसुं सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं। बोलिम्म वट्टइ पअट्टइ बडाबन्धे ञ्चाणे ण तुटुइ चिरं तरुणी तरट्टी ॥ ४॥

अवि अ'।

जे तीअ तिकवचलचक्बुतिहाअदिदृा ते कामचन्दमहुपज्वममारिएजा। जेमुं पुणी णिवडिआ सअला वि दिट्री वट्टिना ते तिलजलज्जलिदागाजीग्गा॥ ५॥

सस्मरणिमव¹। अवि अ²।

— CWNORU मम्महेण — STU धगुए. — CWN संधिदो, POR पुं-खिदो.

- 3º C दंसगालकवणादो, W क्वायदो क्रंगळीए, S सा कु°∙
- 4º C वदुरुदि, P वहुरुदि, W चहुरुदि, N वि-लुद्ददि, O विहुद्ददि, R चिहुददि CNOR खुदृदि, P बुद्धिद, W हुदृदि, SU तुद्दइ, T दुद्दइ. — CNU गुणेसु.
- 4º P सज्जद, NSTU सेज्जासु. CPW लुद्धदि, NOR लोद्धदिः — CWNO वि-सदृदि, P विसप्पद्धि, R विसदिहि, T विसप्पदः — CNORTU सृहेसुः
- 4º CPWNO वहर्ति, R वददि. CPWNOR 5º C वहंदि. W ॰दागु॰. पअदृदि, SU पव॰, T विवदृद्
- 4º CR जागो, S झागोसु, U जागोनु. SU omit u. - CWOS त्रुदि, P तुरुदि,

N agía, R shafa, T gga, U fa-हुद. — OR तलुगारे. — W तरको.

- 41 CW omit. SU अवि भ पीवात्यगारि, T प्रग्तत्थग्रग्
- 5° W ਜੀਵ, SU ਜੀਦ, T ਜਬ. T ॰ नि-भाअदिगा, U ॰तिआअ॰
- 5^b O ॰वंदमहुपुंचम॰ः STU ॰बार्हाणञ्जाः
- 5°The line in P twice. C जेसं, P जेसुं and जेसि, W जेसिं, N जिस्. — C शिपडिया, PWNOR दा. — P स-पुणो and सयला. - N च, S अ instead of a.
- 5^{1, 2} U omits. C संस्मरं । अवि य, P अपि च। सस्मरणं, WN संस्म॰. - PO RST omit द्व. — OR omit अवि अ

अग्गमि भिङ्गसरणी णुअणाण तीए मन्त्रे पूर्णा कित्अदुडतरङ्गमाला। पद्धा अ से सरइ तंसि गिरिक्खएसं आअसक्राडलिअचावहरो असङ्गो॥ ६॥

विचन्य'। चिराअदि वअस्रो'।

प्रविश्य विदुषको विचन्नगा च परिकामतः

विदूषकः। अइ विअक्खणे सन्नं सन्नं एदं'।

विचवणा। सबं सचद्रं।

विदृष्कः । गाहं पत्तिआमि जदो परिहाससीला खु तुमं ।

विचचणा। अज्ज मा एवं भग्। अस्ती बक्करकाली अस्ती कज्जविआ-खालीं।

विद्रुषकः । पुरो । वनोक्य । एसी पिअवअस्ती हंसी विअ मुक्कमाणसी करी

- 6° U omits verse 6. С нийн. N मिंग॰. — C ग्रायगाय.
- 6 ST उग्रो. C कथिद॰, P गेढिद॰, WO कढिद॰, NR कठिद॰, S घटिददुस्सरंग॰, T घटौंभ॰. — N ॰तांभ॰.
- 6° (uær द दे. ST omit से. CPW ः∪R सरदि, ST संचरद तिंस॰ - C ·निरोक्सिवेतुं. PWNORS ॰देसुं, T ॰देसु
- ्व ं ं VN •मंडलिद॰, OR •क्तंडलिद॰. NOR श्यारे

omits, W वि॰ विदूषकं प्रति

- ी U omits. l' विरयदि, WOR चिरअ-दि, N कधं विरअअदि प्रिअवअःसो
- $\mathbf{6}^{3}$ C ਰਿਟੂਬੜ: ਸ਼ਹਿਬਧ ਰਿਟੂਬੜੀ, OR ਰਿ $^{\circ}$ ਸ਼ $^{\circ}$, STU ततः प्रविभितः — PSTU omit परि॰
- 64 W अय, TU अवि. NO सच्चं सच्चं, STU omit सर्ख: — PW add काया- 6º OR प्रती — WOR विलोक्य

- रमंजरीए महाराय (P 'जे') संनिहं (W ॰ हिदा) पेसिदा (P ॰ या) तुमं ति (W omits fa).
- 6⁵ N सन्तं. CP सन्ततरं, WORSTU °अरं.
- 6° C अहो वियक्खणे नाहं, P ग्रो हं. C पदिज्जामि, P पत्थिज्जामि, W पति-ज्जामि. N पडिवसोमि, OR पतिज्जामि, SU पच्चेमि, T पतिश्रमि श्रदो. — W ॰नीना — N क्यु, OR सि, CSTU omit. — C omits तुमं; W तुवं.
- 6' PSTU ए॰ मा. W एडां, NORSTU
- 68 C चक्कीराकालो, and omits the rest; PWRS खद्भर॰, N खद्भरुत्तिकालो, O ख- \mathbf{x} र $^{\circ}$, \mathbf{T} \mathbf{U} वक्कालो. — \mathbf{P} कडजावदार $^{\circ}$, W कड़जावयार°, N कड़जकाली, SU क-क्जालाय°, T कञ्जलाहर॰.

विअ मअक्बामो मुणालदाडो विअ घणघम्ममिलाणो दिणदि-षादीवी विअ विअलिदच्छाओ पभादपुष्पिमाचन्दो विअ पगुड्र-परिक्बीणो चिद्रदि"।

उभो । परिक्रम्य"। जअदु जअदु महाराओ"। राजा। वअस्स कधं पुर्णो वि विअवखर्णाए मिलिदो सि"। विदूषकः । अज्ज विअवखणा मए सह संधि कादुं आअदा" । किदसं-धीए ताए सह मन्तअनस्य एत्रिआ वेला लग्गा"। राजा। संधिकरणस्स किं फलं 16 ।

विदूषकः। एसा अहिमदजराप्पेसिदलेहहत्या जं विअक्खरा आअदा"। राजा । यन्धं मूर्चायत्वा 18 । केटईकुसुमगन्धी विअ¹⁹ ।

6¹⁰ P एस. — T omits हंसो, P विभ. — CSTU मद॰, W मयजन॰ - C मुखा-गा॰, P सुगानिया॰, T विगानः — W ख, T वि. — N भालिगो, S घम्ममि-लाअमाग्रो. — COR ॰दीओ, P ॰दीवउ, N नदियादिओ, T ॰दिओ. — S omits विअ. — C विअनितः, PWNOR विअ-निअ॰, SU विनुनिअ॰, T नुनिअछावोः -C प्रभाय॰, P प्रहाय॰, N प्यहाद॰, SU पहादसमअपु॰, T पभादसमअपु॰ — C अपंडुरपरिक्खागो, S परिक्खामो, TU ॰प-रिकवामो. — STU चिट्रइ.

611 C तत उमे, PNOR उमे — C परिका-मतः, PW परि॰ उपस्रत्य च

612 O जअद once only, R जअ once only, SU जेद्द once only, T जेद्द २

613 C राजा । को सि instead of this sentence. — P omits राजा. — U भो 619 POSU के अर्दे, N के अद्, T के अर. — वशस्त - PSU कहं, WN कहिं, T

कह. — PN पुरा, S उरा, U पुरा. — PWNSTU omit fa. - N मीलदो.

614 CORSTU omit ansa. - STU omit सहः — N कादुकामाः — CW गदाः

6¹⁵ OR किश. — CO समं तीए, PN इमीए, W एदाए, R तीए समं मंतंस्स — C मं मम. — W खदा. — ST गआ,

616 C राजा तं वक्तीतिः — W कारगस्त N कारायास, T कारायस.

617 N omits. — CSTU safar. — CW •पेसिदा•, OR •पेसिआ•, ST •पेसिअ•. — R omits si fa. — C faussa. Here ends fol. 2; fol. 3 is wanting; fol. 4 begins fasily see ii. 9c. -W वियवस्वगागदाः

618 N omits, STU omit in Ho.

N adds आशकृदि, OR आशादि.

विववणा। केदईदललेही एसी मह हत्ये"। राजा। महसमए कधं केदईकुसुमं"।

विचनणा । भेरवाणन्दिस्समनाप्यहावेण देवीए भवणुज्जाणे केदईल-द्रीए एको दाव पसवो दंसिदो"। तस्स दलसंपुडेहिं अज्ज हिन्दो-लअप्यभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अचिदा"। असं च दलसंपुडजुअलं उण किण्द्रवहिणिआए कप्पूरमञ्जरीए पसादी-किदं"। ताए वि एकेण दलसंपुडेण भअवदी गोरी जेव अचिदा"। असं च"

केअईकुमुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं। एगागाहिमसिवससोहिगा जं सिलोअजुअलेगा लिञ्छअं॥९॥

620 P only Sanskrit. — N केअइ॰, OR केद(O ॰अ॰)ईजुसुमदललेही ज्जेट्य, STU केअईजुसुमलेही. — NSTU omit एसी. — W adds चिट्टदि.

6²¹ P म॰ व हु कहिं, WOR म॰ किं N म॰ कुदो, STU कहें म॰. — ST add कि — PORSU केअई॰, N केअइ॰, T के-अर॰. — PW ॰कुसमं, N ॰माईं.

6²² W ॰ विस्तस्य • instead of ॰ दिस्य • STU omit. — P ॰ तंतप्यभावेगा, W ॰ तंतप्य हाएगा, OR ॰ प्यहाएगा. — NO देवी, R देई. — O भमगुड्यागे. — PNOR SU केअई • , W केअइ • , T केअर • . — P क्रो. — STU omit दाव. — P एसवी, OR प्रभो. — SU दंसिओ.

638 N तस्म वि, OR तार; PN add तीर. —
PW दोहिं दनः. — N अञ्जातर, ST
omit. — P हिंदोनगः, W हिंडोनयपभंजगी, N न्नव्यवचर्णीर, O हिंदोनग,
R हिंडोनग, S हिंदोनोअंपअटुमागार,
T हिंदोनअंपउटुमागार, U अंदोनिअम्म

पश्चमाणारः — PWORT चउत्योर, N चउत्यर, SU चउद्द्वीरः — W व्यन्तवारः — STU omit देवी. — W देवीर देवी. — POR omit देवीर.

6²⁴ TU क्ष. — ORS ॰जुक्षं, SU केअईकुसु-मसंपुड॰, T केअरकुसुमदलसंपुट॰. — PW पुरा, STU omit. — N कागिठ्ठार बहिर्णोक्षार, ST ॰अइस्पीर, U ॰बहिस्पीर-— S पदसादी॰. — PW ॰कदं.

6²⁵ PWNOR तोए, TU तए. — N omits वि-खरपवण see ii. 14^b. — U omits वि. — O भवभदी, SU व्यर्च. — OR गोरि. — P य्येव, W व्येव, OR ज्वे-व्य, STU omit.

7º PWR केंद्रई॰, O केंद्रदो॰, T केंभर॰. —
WR ॰कुसम॰, ST ॰कुसमसंपुदं, S adds
तार, TU तर. — P पाहर्ड, OR पाहुआं तुआ
— P सहीद, W सहीर, STU समीवे.
— P जं कदं, WORSTU पेसिदं

7^b P ਜਂ, T ਗੁਂ. — STU ਸ਼ੁਜੀਖ਼ਾ. — PW OR ਜੇਡਿਟਂ, T ਜੇਮਿਖ਼ਾਂ. द्दित लेखमर्पयित¹

राजा । प्रसार्य वाचयति² ।

हंसिं नुङ्कमपङ्कपिञ्चरतगुं काजग जं विञ्जो तब्भेना किल चक्कवाअघरिणी एस नि मस्मानओ। एअं तं मह दुक्कअं परिएअं दुक्बाए सिक्बावएं एक्कायो वि ण जासि जेण विसअं दिद्वितिहाअसा वि॥ ৮॥ हिस्त्रिवांचियत्वा¹। एदाइं ताइं सवण्रसाअणाइं अक्बराइं²। विचन्नणा। दुदिओ उण मए पिअमहीए अवत्याणिवेदओ नदुअ सिलोओ लिहिदो एत्य³।

राजा । वाचयति ।

सह दिअहणिसाहिं दीहरा सासदगडा सह मिणवलएहिं बाहधारा गलिना। तुह मुहअ विओए तीअ उबिष्विरीए सह अ तुषालआए दुबला जीविआसा॥ ९॥ विववस्या । एत्य ज्जेव एदाए अवत्याए मह महल्लवहिणिआए सुल-

71 W लेखं समर्पयतिः

7º STU राजा रहीत्वोद्वेष्ट्य वाचयतिः

8º P इंसी. — P न्तर्ग. — PWOR वं-चिद्धो.

8 SU अद्धा, T लब्भटा — W धरणी, R चक्रवालचरिशाः — S एसे

8° Mss. एदं, S तं एदं. — T मम. — PW OR दुङ्किदं, S दुङ्किअं. — PORSTU ॰गादं, W ॰िगादं — S ॰वअं, TU ॰पआं

8^d OR विसर. — PW दिद्री. — P °म-हायस but below कतिहागसा, W क्त-हायसा, OR 'तिहाआग्रा (R 'ग्रां), S °ितआअस्स, T °भागस्स, U °भाअस्स

जा द्वि", STU इति द्वि" वांचयति-

8º T एताई. — STU omit ताई. — PW OR मञ्जारमाञ्चाक्वराइं.

83 POR दुदीओ, W दुविड, T उदीवो. — SU मए उगा — P कडुय — W सि-लंड, SU मुलोओ — W लिहिदा

9°S एसह. — W दिवस्त . — T दिह्याी-सास°, 0 व्दंडो, S सा

9^b OS व्यत्सर्गह, T मग्गीवनयेहिं.

9º ORSU सुहभ तुह. — PW विवर. — C तोइ, WSU तीर, T तिर. — C उद्धंबरीए, P व्यंबरीए, W उव्यंबरीए, O उच्चिंत्ररीए corrected to उच्चेह्रेरीए, ${f R}$ उळ्ळिवरीर, ${f SU}$ उत्तिमरीर, ${f T}$ उत्तमलीर.

81 W राजा द्विस्ति वाचयता विदूषकः, O रा- 90 CPWORTU अतदार. — CPWORT जीविदासाः

क्बणाए ओलग्गाविआए भविअ सिलोओ किदो तं महाराओ सुणादु'।

णीसासा हारलद्वीसरिसपसरणा चन्दगुचीडकारी

चग्डी देहस्य दाही सुमरणसरणा हाससीहा मुहम्मि। अङ्गागं पग्डुभावो दिअहसिसकलाकोमलो किंच तीए

शिचं बाहप्पवाहा तुह सुहअ कए होन्ति कुझाहि तुझा॥ १०॥ राजा । निष्वस्य । किं भणीअदि कड्त्रणेण तुह जेठुवहिणिआ खु एसा । विदूषकः। एसा विअवखणा महीदलसरसादीः । एदाए वि जेट्टबहि-णिआ तिहुवणसरस्सदी'। ता एदाहिं समं पाडिसिडिं ण करिंसां ।

- $9^{1}\,\mathrm{C}$ वि $^{\circ}$ पुनराह, POR वि $^{\circ}$ विद्वस्य. $-|10^{4}\,\mathrm{C}$ निभ्भच्चा, P निष्भिच्चा, T स्रोवः -WOR इन्ह. — P य्येव, OR ज्जेब्ब, STU vez. — CPSTU omit verv. — C वल्लहबहियाीयार, P जिंद्रबहियाी-याए, OR जेंद्रविदः, STU वसंतरबिदः योआए (T भडअग्रोए, U खिहग्रोए). 10° C निःम्बस्याह, PW निःम्बस्य — C ओलगाविया, P ओलगावियाए, W उलगाभवीया, O उल°, R उगाविभाए, S ओलग्गिआए, T आदेसंकरग्रीए. — OR ह्विभ -- CW सिलोगो, STU सु. --C क्दो, PWO कदो, SU कओ. — C सुणोदु. P सुणदु, W सुणोदु. — STU सु॰म॰. — OR add पठति.
- 10° S ग्रीसामा C हारवल्लीसरसियसरगा, W • जट्रोसरिसपसवाा, O • ससरिस॰, SU हारवन्ती. — C चंदणोच्चाट॰, P चंद-गुघोड॰, ORSTU चंदगुट्येअ॰. — STU ॰आरी.
- 10 PO चंदो. C सुमरणसरसा, W समर , U सुमरविसर**णा**-
- WSU क्षोमला. W किं चि

- C बाह्वाहा, P वाह्वाहा. R तभ-— STU सु॰ तुइ. — CPWO कदे, ST किए. — O हिंहोति. — W क्-स्लाइ, OR क्लाअ·
- 10° CRT भगाइ, PWOSU भखाइ. CP कवित्तगो, W सुकयत्तगोगा, OR सुकद्ततगोगा, T कहत्त्रणेणावि; SU add वि. — OR. तुझ. — C •बहिस्सीया, W •विहिसिस्या, S अन्त्राों, TU नेट्रा बहियाों. — COR. omit खु. — CPSTU सा.
- 103 STU omit एसा. COR महिअल, PWSTU aging. - Mss. here and in the following line सरसाई.
- 10'8 दाए, T एट्ट एट्ट एटाए. CSTU omit वि; W उग्र. — C •बहिग्रीया, PW 'बहिगा, STU 'भइगा स्वक्यगा-— CPWR तिहुअग्रा॰, O तिहुअग्राग्र-साइ adds ति, R adds ति.
- 10° W भाउ. CP दिवस. S करा. | 10° OR एआदि, STU एदाए समं. T ए-डि॰. - P 'सिटि.

किं उण पिअवअसासा पुरदो मअणाअल्लअं अत्रणो उइदेहिं अ-क्खरेहिं शिवेदेमि'।

विचवणा। पढं। एदं मुणीअदिः।

विद्ववकः ।

परं जीगहा उगहा गरलसरिसी चन्दगरसी खअक्बारी हारी रअणिपवणा देहतवणा। मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिद्धा जं दिद्धा कमलवअणा सा सुणअणा॥ ११॥ राजा। वअस्सँ तुमं पि घोएण चन्दण्यसेण समालम्भणीओ सि'। ता कधेहि तग्गदं कं पि वुन्ननां । अध अनो उरं एड्अ देवीए किं किदं तिस्सा³।

विद्रूषकः । विअवखणे किं किरं¹।

10° CPW पुण. — C वयस्तस्त, P व्यस्तस्त, 11° C राजा तमाह. — OR ग्रं instead of WR वअस्त — CSU omit प्रदो — C मयगालसस्स अवत्यं, P मयगाल-सस्स, WOR मअग्राघत्यं (⁰ 'त्यअं), SU म॰ उद्दिसिश्चः — C आव्ययोः — CORT उचिदेहिं, P उचिदेहि, W उ-च्चिदेहं. — C अक्खरपंतीहिं गिवेदेहि, P अक्बरेहिं अवत्यं कि पि ग्रिवेदयेमिः

पठ. — P एद, ST एट्टां संपदं

 $11^{\circ}\,\mathrm{ST}$ ਕਿ $^{\circ}$ ਧਠਿੰਗ, U ਕਿਚ $^{\circ}$ ਧਠਿੰਗ, $-\mathrm{T}$ वरं. - W omits उपहा-

11°C मुलागा — OR जलदि — CP व _ CPWORT 'लढा.

11^d C गदा दिठ्ठिठ्ठाणं सरससमचोजन्मतण्ए. — STU तिर्याट्ठा जं दिट्ठा क॰ दोहरा। 114 PU omit. — C विदू॰ विवद्धकामाह। MUI.

वअस्त - PW ता तुमं, OR तुभं -ST वि. — C ग्रा त्योवेगा, W योवेगा, TU चोयेख, S omits. - WOR प्र-सेण ग. — CW समालिहिङ्जिस, P ॰लव्विक्जिसि, OR ॰लव्विस्सिसि, S ॰लंभिया-ड्यो सि, T समलंभणीओ सि, U ॰िन-त्तो सि

10^{7,8} U omits, C राजा. — PW पढद, RS | 11² CW कहमु, P काधिम, O कहें हि. RSTU कहेहि. — C तम्मतं, O तमादे, STU तगाओं. — CPWORSU कि. — STU वि. — C विसं, PW वसं, T उसंतं.

116 CPW खरं खारो, ORST खद॰, U मद॰. 113 P अन्त, SU अह, T अह अ. — CW अंतेउरे. — C तीए देवीए. — CPR कदं, O कदे — C संदरीए, SU तिस्स-

वि' कार्याह किं. — COR कार्द. —

विचनवा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अं। राजा । कधं विअ'।

विचचणा ।

घणमुत्रदिअमङ्गं नुङ्कमरसपङ्कपिञ्जरं तिस्सा।

रोसाणिअं फुडं ता कच्चणपचालिआह्वं॥ १२॥

मरगअमञ्जीरजुअं चलगा से लिम्भआ वअंसीहिं।

भिमअमहोमुहपङ्कअजुअलं ता भमरमालाहिं॥ १३॥ विचचणा ।

राअसुअपिन्छणीलं पट्टंसुअजुअलअं णिअत्था सा।

कअलीअ कन्दली ता दरपवर्णपणोक्सिअदलग्गा ॥ १४ ॥

OR add mele, T adds fa can विचारेदिः

11⁵ C विचचणा राजानमाहः — WS omit मंखिदा, T मंजिदा टक्किदा भूमिदा. -P omits तोसिदा; S दो, U दोसिदा. - C omits at.

116 C राजा तामान — CP कथं, STU कहं. — P omits विभ; W वियक्तवर्गोः

12ª W omits far. - P omfge, W 'खाद्दिव', O 'च्चदिव', R 'व्यदिव', S खगमुळ्यतिक्ष[ः], U °ळ्यतिदः. — CSU omit ॰पंक॰. — S ॰पंकिलंकिदं, T ॰पिं जले, U °पिंगिदंकिदं — CS तिस्स

12^b C क्षेत्रीत मृत्वा राजाहः — T उज्जलं-किटं. — C கூக், P நுத், OR परं, T पुर्छ — U दा. — C कंवग्रामियवानि- यारूपं, PW कंचग्रमयवालियारूवं, OR भभवानिआएतंद्धवं, U •स्व्वं — Read कञ्चग्रवाउल्लिभारूवं?

देव; OR देव्ब, T देश. — CPWOR 13° C ्य्यं, T मरंगभरंजरिहिं. — WORSTU चरणाः — PT लंभिअः — CSTU व-अस्सीहिं, P वेयंसीहि, OR वअस्साहिं.

> 13^b SU ॰पंकज॰. — С भमलमालाहिं, WOR ॰मालाए.

> 14° C पुनर्विचचणा। रायम्यः — WS ॰ पिंछः. — P 'जयलक. — C खायका, PSTU पिगाद्धा, OR ग्रिवसिआ-

> 14b CPWOR कअलीए, S ता राजकील, T कदलीए, U राअकेलि - W कंदलया, SU maen, T maler - SU omit ता. — CPWOR खरपवराः. — OR 'पलोल्लिअ', N begins here again ल्लोलिअगिमदला - U adds सा.

विवच्चणा ।

तीर णिअद्युपलर णिवेसिआ पोममराअमणिकची।

कञ्चणसेलिसलाए ता बरिही कारिओ गट्टं॥ १५॥ विचचगा।

दिखा वलआवलीउ करकमलपओद्रणालजुअलम्म।

ता भणह किं ण रेहड़ विवरीअं मअणतोणीरं॥ १६॥ विचच्या ।

क्युटिम्म तीअ ठविओ छम्मासिअमोन्निआया वरहारो।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो॥ १९॥

उहएसुँ वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से।

राजा ।

ता वअगावम्महरहो दोहि वि चक्केहि चक्किमओ ॥ १६॥

white the same with the same said the sai

 $15^{\circ}\,\mathrm{C}$ पुनर्विचचर्याः — P तारः — N ग्रि-अंवलफ॰. — C ॰फलहे. — N ग्रिएसिआ — CN प्रस्त , PORSTU पंच , W पोम°•

गो. — NRS गान्तं, O गान्ते.

16º C पुनर्विचचगाः — P दिखायो रयगावल-यावलीओ तिस्सा पउद्वदंडेसुः — CW व- 17 STU ता से॰. — C सुहदंदुं, W ॰वंदः नयानीओ (W ॰निउ), NOR ॰आवनि-॰लीओ — COR ॰षउट्ट॰, W ॰षउठ॰

16° C भरियं तूर्गीरज्ञुयलं सरेहिं ता मणयदेव-स्स ॥ ९६ ॥ त भ्भग्राह ..., P ता भा-मियमयणसरा द्विष्टा स्तोग्रीस्बंधज्ञ्या, ST ता भाविअमअग्रसराहिंडिअतूग्रीरबद्धभुआ, U ता भाविअमअरायपिरअतूर्योखन्धभु- 18 W तो. — WNRU अममन्त. — CNORS

जा. — WN अग्रा. — W किं न हि, N कि गु हु — C सोहद, N रेदद विपरीअं, O तिवरीअं. — NR श्तूणीरं, O °तृग्विरं

15 CW ब ता, PWN बरही, STU बहि- 17 CWNORST तीए, U ए. — W ठवि-दो, N ठ्ठविदा, T टाविओ - C स-म्नासिय°, W क्रम्नासय°, N क्रमासिअं°

— C तारिया°-

भो, S भावरभो, T विल्ञावलीवो, U 18° N विदू — C उभवेसुं, P उभएसु, W उद्यस, N उद्य, OR . सु, S अह दोसुं, T विद्ववेसुं, U अवहेसुं — CSTU omit वि. — N कंग्रोसु, T सवग्रोसु. — C ग्रिवेसिदं रयगाकुंडलं तीयः — W कुं-हलु॰. — T ॰ज़ुअलं से

विचचसा।।

जचन्नणजिपअपसाहणाइँ तीए कआई खअखाई।

राजा ।

ता उप्पिउ गावकुवलअसिलीमुहो पञ्चबागास्स ॥ १९ ॥

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रङ्आ।

ता सिसविषसोवरि वट्टइ मन्द्राउ सारङ्गो ॥ २०॥ विचवणा ।

घणसारतारणअणाइ गूढकुसुमुचओ चिहुरभारी।

सिसराहमञ्जून्यं ता दंसिअमेणणअणाए॥ २१॥ विचचणा ।

इअ देवीअ जहिन्छं पसाहगोहिं पसाहिआ नुमरी।

TU दोहि. - N विभ, STU omit fa. — CWNORT arfe. — CW 'मिटो. N 'मिल. T चकलीओ.

- 19ª C अक्रजणपसाहणाइं. P जच्चजणियपसह-णाइं. N अंजणजणिदव्यसाहणानि, OR बाहारिसी, Т अच्छंजिसअपसाहसमसहारि-ग्री. — C जायां तीए, P जायां तीय, N जाअंड तीए. - STU omit as.
- 19b NOR omit ता. C उप्पय, P उ-प्यंति, WO उपयो, N उपांखिआ, R उपांगी, STU कृप्पद् .— C गावक्लय-खयकुवलयसिलिम्मुहे, NOB भूहे, U ख-वक्लभ°.

20 U omits.

20° C कुंडिला', P कुटिला', T कुंडिलाअलआ- 22 T omits.

णिललेंहगासंगीणी. — WOR 'लोलमा', N ॰फलअगा॰. — W रईयाः

- 20 ° C तं O वदद, ST चिट्रद. CO मञ्जाउ, P बन्झाद्, N omits; S मन्झाद्र, T मन्द्राहियारे. — NOR कसयासारंगोः
- •जिंगाद॰, SU अच्छेजगाजिंगअयसाहगम- 21ª N omits विच॰. CORTU ॰गाअगाए, W चर्मारमंत्ररीए, N ॰ग्राआग्राए, S ॰ता-ररअखाः — \mathbf{C} फुल्लेहिं रंबिओ, \mathbf{P} 'सुमुख्य-ईउ, W ब्रुड्सुसुम्ब्यउ, N क्सुसुद्धरो, OR गिगूठकुसुमोच्चओ, S गुंभिअकुसमं-चिदो, TU गम्बलुसुमंचिदो. — P वि-उर॰, O चिठ्रर॰, NSTU चिउर॰.
- सिलोमुहमुह, P गाच्यक्षवलयसिलोमुहे, W 21b CN 'जुन्जं, O 'जुन्जं, SU 'जुन्जं. C विय, P व, W वं, NOR omit; T तं. — CPN cifesi v°. W cifeci v°. OR पदंसिओं ए°, TU दंसिद॰

ण - C चित्राल', PW ननाड', T 22' PS दूद. - CPNORSU देवीए, W

राजा ।

ता केलिकाण्णमही विहसिआ सुरहिलच्छीए॥ २२॥ विद्युषकः । देव इदं परमत्यं णिवेदीअदि'।

जिस्सा दिट्टी सरलधवला कज्जलं तीअ जोग्गं जा वित्यिसात्यस्वस्वलिससी रेहर तीअ हारी। चक्काओरे रमणफलए की वि कचीमरही

जिस्सा तिस्सा पुणु अ भिषामी भूसणं दूसणं च ॥ २३॥

राजा । पुनस्तामनुसंधाय¹ ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं यगाकलसगिअचाडचरेसूससनां। जलिणविडिममीए लगहअं गहाणपीतं पिसुणइ तणुलद्रीलङ्गिमं चङ्गिमं च॥ २४॥

W जहिङ्किय, N जहिङ्क्यसा॰, R प-साअगोहिं, SU पसाहग्रपसाहिआ. — C NOSU कुमारी. — SU add सा.

 $22^{b}\,\mathrm{S}$ विभूसिआ, U विभूसिदा — C •सकी-गां. S सुरिभः, U कुसुमलक्कीए.

22¹ C विद्रुषको राजानमाह, WS विचचणा — SU omit देव. — COR एदं, U इसं. — C परत्य. — P खिवेदियदि, WOR विख्वीभदि, N विख्विभदि, STU णिवेदेमि

23°C जासा, OR जेस्सा, S जाए, U जस्सा-— COR सञ्जलधवला, P सरवा॰, WTU तरल'. — CW तींड, STU तींए,

23° C कठ्ठिचायगाकलिसगारे, W विक्रिच॰, N वित्यिकायगाअलससिरी, SU 'अलसिग्री — C सोहए, N सोअए, T रोहए. — CW तींद्र, SU तींए, T तिए हरो.

देवीं - C वहित्यं, P वहित्यय, 23° STU नो. — POR फलहे, N वह्य-फलए, STU •फलओ. — W •रमद्रो, O कंचीरदो.

> 23d CNSU व्यस्साः — U तस्साः — CPOR पुण, NSU उत्तर — CW प्रभाषिमी, P पत्तिग्रामो, N पि भिष्ममो. — C व्य, PN अ. SU वा-

23¹ C राजा कपूरमंजरीमनुसंधायाहः — NS omit प्नस्

24° N 'ललिअ', ORS 'वलअ', U 'वराअ'. — W °मूलंमि∙

24b C चरा . — NST 'अलस'. — T 'चि-अंबादंबरे — W श्रेमूससंभं, N श्रेमूख्य-सत्तं, OR •रेमूस्स•, S •संति, T कससंतं.

24° P 'ग्रिवड', TU 'ग्रिविड'. — STU भमीए. — W गागहयं, OR सगहअं, SU तस्त्रअं, T सीदसव्यानं. — ORSTU व्यत्यं.

24d CPWNOR पिमुणदि - WORT ॰ल-

विदूषकः । सक्रोधमिवं । भी मए सञ्चालंकारालंकिदा विख्दां । तुमं उग्र जलविलुत्रप्पसाहणं जेव सुमरिसं। ता किं ण सुदं देवेण'। णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं। मणीण जचाण वि हीरएहिं विहूसणे लग्गइ का वि लखी॥ २५॥ राजा ।

मुडाण णाम हिअआइ हरिना हना गोवळकम्मगागुगोग गाअविणीओ। हेआ पूर्णी पअइचङ्गिमभावणिज्ञा दक्बारसी ए महुरिज्जइ सक्कराए॥ २६॥ _{विचचणा}। जधा देवेण आदिट्रं¹। षोरागं पग्आगं क्यकंलिआलङ्गीगं अन्द्रीगं वा

क्री॰, U ॰जदी॰. — COR ॰चंगिमं लं-गिमं च, P • चंगीमतं लहुतं, N • लिगामं चंगिमं च, SU क्लिंगमं त्रिगमं च, T ॰लंगिमं तुंगिमं चः

24¹ T omits विदु॰. — C सकोधमाह.

24° T भो वशस्त. — STU मए सा तरही — C सञ्जालंकिदा, P सञ्जालंकिदा, W स्व्वालंकिदा, N सव्वालंकारसिंहदा, OR 26° C नेवत्य°. — PWN 'कापराग'. — T सट्याभरणालंकिदाः — W विकिदाः

243 N तुओं. — CPW प्रा. — C • लुतसो-ह्या, P यहायाविल्तपसाहियां. S ॰ल्लिअप॰, T जललुनिअपसागा, U ॰लुनिआ॰ -CW क्लेब, P य्येब, NR जेब्ब, O क्ले-ट्य, S omits; TU एटा. — W सम-रिसि, N सुमरसि; P adds से.

244 T स्थिदं

25° N रिगसगाचंगंस्स हि. — Mss. भोनदिः

25 N मग्रीग्र मुताग्र — P ॰ एहि, W वि कंचगोग, N विदूसगोहिं, OR वहीं, STU वि होगाएहिः — CWSU विभूसगो, R विद्यस्से, T विद्यस्योः — CN लगादि, W लब्भदि, OR सज्जदि, T संभदः —

26º C राजाह, U omits राजा. — P मुढाया-— CPWOR •आइं, N हिंअआंइ. — N चिहित, STU हरंत.

°उगोगा.

26° T केला. — STU उग्रो. — N प्रकिद्र, STU पिकदिः. — CU श्वंगमः, — N ॰हारगिङ्जा, S ॰हावगिङ्जाः

26ª CNOR · ftosafa, PW · tosafa. - T सखरेहिं.

261 STU जह. — C निहिस्टं, PNOR देवे-गादि॰, W दिटूं-

27º CW शोयागं. — Mss. आग. — Mss. ·संघोग (P ·संबोग). — Mss. अच्छोग. — N a, O a R ы.

भूचन्दसस मुहसस किनासिआसोत्तसस गत्तसस अ। को ग्वेवळकलाइ किजाइ गुग्गो जं तं पि सबं पिअं मुवन्तं मुण तत्य कारणिमणं रूढीअ का खगडणा॥ २०॥ _{पजा}। अवि अ सुप्पञ्चल कविञ्चल एस सिक्खावीअसि'। किं कज्जं कित्तिमेगां विरक्षगाविहिणा मी गाडीगां विडची तं चक्नं जं णिअक्नं जणमणहरणं तेण सीमन्तिणीओ। जिस्सं सङ्गङ्गा सअलगुणगणी सो अ संभोअलम्भी तिसां गोळानि काले परमसुहअरे कि पि गोवळलिळं॥ २८॥ विचवणा । देव इदं विख्वीअदि । ए केवलं देवीए णिओएण ताए

²⁷ SU किंति: - 0 'ओतस्त - CW गत्तस्स वि, S आ

^{27°} C ग्रोवत्यकलाहि, NORSU न्लाए, T न्ला-स.- C किञ्जदि, P किञ्जद, WORकौरदि, N करिआदि, T कन्जद. - ST वि. — 0 सच्च पिक्षं.

 $^{27^{\}rm d}$ CN सच्चंतं, P सच्चंतं, W सुत्तव्वं, OR संज्ञ्तं, SU ग्रोवच्छं, T वोचंतं. — COR पुण, NST सुगु, U किल. — C तस्त — P कारगामिद, WSTU 'गामिमं, N 'गामिमा, STU काल'. — C ब्ट्डोइ, PW इद्धीद, SU इद्धीए — C खंडला.

अवि अ. — CP सुपंजल. WOR सुपि-जल, N सुष्पजल, STU सुष्पज्जः — C STU कदंजल, OR कपिंजल. — STU omit एस. — C तक्त्ववीयसे, P सिक्त्व-

वीजसि, WOR सिक्खवी', N सिक्खावि', S सुंचि॰

²⁸º CS कत्तिमेगां, NOT •मेगा, U •मागां — P विरियगा॰. — N विलंबो

²⁸ CPW जं चंगं तं, O जं चंगं तं जं --WNOR fueri. - R omits onu. — CT सीमंतग्रीओ, W तेग्रीड

^{28°} T स जस्सिं — W सट्यंगचंगो — C •गवाा, STU वसद गुवागवाो (T ॰अवाो). — CPWNOR दंभोक्षसंभो, T ॰संबो.

 $^{28^{}m d}~{
m P}$ नेत्यंति, ${
m S}$ गोवच्छकाले. — ${
m C}$ ${
m ^\circ}$ सुद्दपरे — S an. — ST fa. — N ग्रोपक∘. — T 'लको.

²⁷¹ CPSTU omit राजा. — WN omit 281 CPSTU omit विवस्तागा. — C किं चि देव, P किंच देव, W omits देव; STU असं च देव. — C ओदं परमत्यं, P इदं च. N एदं च, O एदं, R एट्झं. — C निवेदीयदि, 0 विगाविभदिः

अणुगद म्हिं। तारामेत्रीए वि सहित्रणं पत्ता कप्पूरमञ्जरीए'। तेण तक्कजसज्जा अहं पृणो ओलग्गाविआ भविसां।

तिस्सा तावपरिक्खणाअ णिहिओ हत्यो यणुळ क्रुओ दाहुडामिरओ सहीहि बहुमी हेलाइ कड्रिजाइ। किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं हत्य छत्त्र शिवारिएन्दु किरणा बोलेइ सा जामिशिं॥ २०॥ कज्जसेसं कविञ्चली णिवेदइस्सिदि'। तं च तथा कादबं'। दृति परिक्रम्य निष्कामति³

पजा। वअस्स किं उगा तं कज्जसेसं'।

28° C देवीनीएसेगा, PW देवीिग्रायमेगा, OR देवीए वक्षणेण णिक्षमेण, S देवीए णि-बोएग, T देवीअखाए, U देवीए विओए-ग्र. — CWNOR तिस्सा, P तस्सा

283 P तारामेलाए, W तारयमिलीए, N भो-उगा, TU omit वि. — C हसितगां, TU पिअसिंह - W उद्यादाः - OR omit काणर.

284 C omits तेग; U देग झ. — CT स-ज्जाहं - PN प्राो वि, SU omit; T उग्र. — C भोलगविया, PW उल-गाा°, S ओलंगआ. — P ह्विस्सं पुर्णो भग्रिस्सं, S भग्रिस्सं.

29° N ਜ:सा — NOR दाव°, STU दाह॰. — CT ॰परिक्त्बणाक्ष, P ॰गान्, O ॰गा-स्य, R ॰ ग्रात्य. — C ग्रिहिचो, P ति-दियो, WNORSTU विद्योः — C NORSU क्लांदो.

29 NOR डाहु॰, T डाउ॰. — COR •ड्डाम- 29 CPW राजा सरअसमुपसृत्य विद्ववकं प्रति

रिदो. P 'दाहमरिदो, W 'डामरिदो, N °डापिकदोः — C सदीद्वि, POR स-होहिं. — C हेलाई, P हेलाई, NSU हेलाए, T हेलाध- — C कठ्ठिकाए, P कड्डिजार, WN ॰दि, OR कट्डिज्जदिः

तिए. — P तीए वि, N उर्ण वि, OR 29 TU देशावि. — N व्हिसामभ omits गिरं. — CP संतोसवितासिंग, W संसो-सर्गं तासगिं, N संतोसविद्वेसिगीं, S सं-तोसणं तासहं, T संतोसिणीं ता-

> 29d C 'वारिदिंदु', P 'वारेदंदु', WNRU °वारिदेंद्र°, OT °वारिदेंद्र°. — PORTU वोलेंड, N वोल्लेंड. — C जामणिं, W जामियां.

सुर्योद्, N भविक्ष ग्रिवेदद्दस्सं, OR भविक्ष 291 C क्षय तक्क्वजसेसं, P क्षग्रं च कः. — PWOR afanesi, STU asinei. -C गिवेदिसदि, N गिवेदसदि.

> 29º P omits. — N इदं च, S तं एटा. — C देवेगा कटुड्डां, WOR तए का॰, N देवेगा तथा का॰, SU तह का॰, T तहा का॰.

त्यगा॰, SU तगा॰. — CPWT ॰ त्यंगदो, 29° C परिष्कम्य निष्कांता विश्वस्तगा, N ॰ क्र-मति, ST कांता-

विदूषकः। अज्ज हिन्दोलअचदुत्थीं। तहिं देवीर पुरदो कप्पूरमञ्जरी हिन्दोल्र आरोविदवा'। ता मरगदपुञ्जद्विदेश देवेश कप्पूरमञ्जरी हिन्दोलअन्ती दद्रुवा'। एदं तं वज्जसेसं⁸। _{राजा । विचिन्त्य} । ताँ अदिगाउगा वि छलिदा देवी ¹⁰। विदूषकः। पाइदा जुरामज्जारिआ किन्नअं दुइं ति तक्केमि"। _{पजा}। को अस्पो तुम्हाहिंतो मह कज्जसज्जी¹²। को अस्पो चन्दाहिं-तो समुद्दवट्टणविअट्टो ।

इति परिक्रस्य कदलीयन्त्रप्रवेशं नाटयतः 14

CWSU omit वशसा; P भो वयसा — CPO ци. — U omits л. — C तङ्कास्स सेसं-

डोलगाचउत्थी, NR विंदोलचउत्थी, O विं-दोलगाचउत्यी, S न्वउदृष्टि ति. T हिं-दोलचउद्दसी, U हिंदोलचउद्दृहि तिः — C adds गीरी अच्चिदध्याः

29° C तदो, P तेहि, OR तत्य, STU omit. — C omits देवीए; P देवीए गौरी, W गोरि कदुअ देवीए, N देविए. — CPW NOR omit प्रदो. — P omits कण्. —P व्हिडोलए, O व्हिडोलअं, RU व्हिंदो-लअं, T हिंदोलिअं - P आरोवदित्या, W आरोद्दळ्या, N आरोहिटळ्या, T आ-रोपहृद्धा, U आरोपिद्धाः

297 CWNRU मरगभ , P मरमय , O मरगपं , S मरगभा॰, T मरभज॰. — P ॰ पुंजेटू-दिया, W पुजिठुदेश क्जेब, N पुजिठ्ठि-देशा. — S omits देवेश. — P हिडो-लयं, W हिंदोवालयंती, NS हिंदोलंती, OR हिंदोन्स हिंदोनंती. — P दट्टळा. 299 OR omit, N omits राजा.

(C प्रत्याह, P omits वि॰ प्रति). — 2910 PSTU omit ता. — CPWNST अह॰, U गद्द. — U omits वि. — SU दे॰ $oldsymbol{v}^{\circ}$. — W ਲੁल्लिदा सा, T चलिआ, U क्रलिआ

 $29^{5}\,\mathrm{C}$ भो अन्जः — CW ॰चउत्थोर, P हिं- $29^{11}\,\mathrm{WNO}$ omit विदू $^{\circ};\ \mathrm{R}$ विन्रः. — W NORS पाइआ, T विट्र ता अइशिएउगा वि देवी वंचिआ पाइदाः — C जुर्खमं-जरी, P भंजरी, W जुगामंजारिया, ST जिसः, U जिञ्जमान्जारिआ. — CPW NSTU omit कंजिशं. — CPWNS तक्कं, R तक्कंमि

2912 C राजाह, W विदूषकं प्रति instead of राजा. — CW वयस्य को, S को उरा। — C तृहाहिता, P त्माहितो, OR ॰ हितो, T त्साहिंदो. — C अस्त, W मे, TU कावजायज्जो (T 'सेवो) क्षाचार्याः

 $29^{13} \; \mathrm{OR} \;$ जदो को $\cdot \; - \; \mathrm{ST} \; \; \dot{\mathbf{v}}$ दाहिंदो $, \; \mathrm{U}$ चंदादो. — C व्वट्ठगो तिगित्तको, P व्यद्ध-गातचिद्धो, W 'वदुगातिगादुो', N 'वद्दगे दिट्ठो, O 'वटवर्णागाद्रो but गा is in the margin corrected to unta; R ·वट्ठागागिट्ठो, T ·वट्टगविश्रहो.

2914 C परिक्रम्य कदलीनां यहप्रवेसं. — N प-वेशे. — WT नाटयतिः

विदूषकः । इअं उत्तुङ्गा फलिहर्माणवेदिआ¹⁵ । ता इध उवविसदु व-अस्सो16।

राजा तथा करोति¹⁷

विदूषकः । इस्तमुखम्य १ भो दीसदु पुरिष्माचन्दो १ _{राजा । विलोक्य} । अहो दोलाहिल्ढाए मह वल्लहाए वअगां पुरिश्वमा-चन्दो ति गिहिसदि । सम्यगवलोक्य 23 ।

विद्धाअनो गुअर्मग्रीमगुडलसाग्रगाई विद्धोलनो गअणकुहरं किनजोगहाजलेगा। पेळनीणं हिअअणिहिअं णिदलनो अ दप्पं दोलालीलासरलतरलो दीसए से मुहेन्दू॥ ३०॥

अवि अ'।

2915 P जोगा इयमुत्तंगा, ORT omit इक्षं. — W अच्छ्रतमा, N उत्तुंग, OR जुगा अ-च्युतुंग, ST तुंग, U omits. — C फ-लिकमिशावेदिका, P फलह°, NTU फलि-आ, O फाडिअ in the margin corrected to फालिह°, S °फलअ - U ॰वेटी.

2916 STU omit ता. — CPWNOR इत् STU एत्य. — CP महाराओ, NOR पिअवअस्सो.

2917 STU तथा कुस्त:

2918 T हस्तम्हिश्य. — C adds विक्त

 $29^{19}\,\mathrm{C}$ भी वयस्स, S भी भी, T एसी. — CN दोसदि, STU दोसइ. — CW ॰इंदो, PNOR ॰अंदो

29º0 C वि॰ स्वगतं चिंतयति, PW वि॰ स्वगतं.

2921 CW अह, P अज्ञ, NO अए, R आए, 30d SU डोला॰. — U ॰सरस॰. — S ॰तर-S तीए. — CPT दोलाधि॰, WNOR

दोलारू, SU डोलाहिस्टाए कप्पूरमंजरीए, T मह कप्पूरमंजरीयः — C ॰इंदु, P ॰चंद्रं, W ॰इंद्र, N ॰अंदो. — P ति, N omits. — C निहिसीयदि, N शिदि-स्सादि, S ग्रिवेदीश्रदि, T ग्रिहिसति, U **ग्रिहोस**इ.

29²² C समस्तमवलोक्य प्रकाशं विक्त, PNO समंतादवलोक्य. — P adds प्रकाशं-

30° U विच्छागांतीः — W नयग्रारमग्रीमंडलसा॰, O ॰रमणि॰, R omits णअर॰—अ

30°C विकालंतो, P वित्थोलंतो, W विका-लिंतो, N प्रकालंतो, U विच्छेलंतो --T क्षुद्धलं. — P क्लेगां, N क्लेगा

30° P पित्यतीगां, STU पेच्छंतागां — Mss. ·गिहिदं. — T गिहलं रूअदप्पं.

ला. — W दोसदे. — P स स

उच्चेहिं चामरेहिं धवलधअवडाडम्बरिल्लावलीहिं घर्यटाहिं विन्दुरिल्लामुरतरुणिविमाणाणुसारं लहन्ती। पाआरं लङ्घअन्ती कृणइ रअवसा उखमन्ती णमन्ती एनी जन्ती अ दोला जर्णमणहरणं बुडुणुडुडुखेहिं॥ ३१॥ अवि अं।

रणनामणियोउरं झणझणनहारछडं
कणक्कणिअकिङ्किणीमुहलमेहलाडम्बरं।
विलोलवलआवलीजिणअमञ्जुसिञ्चारवं
ण कस्स मणमोहणं सिसमुहीअ हिन्दोलणं॥ ३२॥
विदूषकः। भी मुत्तआरो तुमं। अहं उण वित्तिआरो भविअ वित्यरेण
विश्वेषि

- 31º P गोपुरेहिं, W गोउरेहिं instead of बा-मरेहिं. — WO धुअध्वनवडा॰, R कअ-ध्वनवडा॰, S ॰धअपहा॰, T ॰पटा॰, U ॰पडा॰. — C ॰डबरोल्लासनोहिं, SU ॰ड-बरिल्लं चलेहिं, T ॰डंवरचंचलेहिं.
- 31 C वद्वरिल्ला॰, PW विदुरिल्ला॰, N बिंदु-रिल्ला॰, ST वित्यरिल्ला॰, U पत्यरिल्ला॰. — C ॰ग्रागुहारं, P ॰ग्रागुरुवं, N ॰ग्रा-गुआरे, OR ॰ग्रागुरुअं. — N वहंती.
- 31 CPWOR कुर्यादि, N ॰दी. COR ॰व-साद्याः — T omits ग्रामंती.
- 31ª CP तौए दोला घलीलं (C ॰ला), W जंती दोला घलीलं, OR एंती दोला घलीलं, ST अंती. SU डोला. P जग्गगमणः S ॰हरगाी. C वहराष्ट्रहरगेहिं, P कडुगुक्डुगोहिं, W बुडुगुक्डुगोहिं, N वु-हुगुक्डुगोहिं, OR कंसगुक्रंसगोहिं, S ब-हुः, T बुडुगुउड्डगोहिं. U पुडूः.
- 32º N ॰ ग्रोपुरं. C रणज्ञमणंतहारकटं, P र-

- णञ्चर्णतहारत्यणं, R ञ्चर्णतः N ॰कटं, T ज्ञ्चरं
- 32b C झ्याझिंगर, P रग्रन्झिंगर, W कर्ण-क्रियद, N क्र्याक्सिंगर, O झ्याझिंगद, R झकलक्रकींगद, SU झ्यांझिंगद, T झ्यान्झिंगाह, — C मुहलमेहडा, WO RU मुहर, N महुर.
- 32° U विलोलमण्डिआवलीः C 'विणद', PWNOR 'जिंगाद'.
- 324 STU स कस्स खु मसोहरं CP ॰मु-होइ, WSTU ॰मुहोस. — P हिंडो॰.
- $32^{\rm t}\,{
 m C}$ विदू $^{\rm c}$ । राजानमाहः ${
 m STU}$ भो व-अस्सः — ${
 m P}$ न्कारो, ${
 m T}$ न्भरोः — ${
 m W}$ तुवंः
- 32° P अम्ह. CU पुरा, P पुरा. P कारो, N वित्यरआरो, S पुनिः, T उतिः, U वुनिः. C विकारिय, PS वित्यारिअ, N वित्यारदःसं, TU omit. P वदमि, N omits, STU वसाइसः

उवरिदृअषणपञ्जारचिम्पअं चलणपङ्कआण जुअं। हक्कारइ व मञ्जर्षा रणन्तमिण्योजरखेगा॥ ३३॥ हिन्दोलणलीलाइअमुहलं रहचक्कचं रमणं। किलकिलइ व सहरिसं मिणकिन्नी किङ्कि शिरवेश ॥ ३४ ॥ तारन्दोलणहेलासरन्तसस्अच्छलेण से हारो। विक्खरइ व कुसुमाउहण्यवङ्गो किन्निवल्लीओ॥ ३५॥ संमुहपवर्णपर्णोक्सिअवरिल्लदरदाविआईं अङ्गाइं। हक्कारिज्य मअगां पासिम्म गिवेसअन्ति व ॥ ३६ ॥

- 33° C राजाञ्च, W राजा. C °ठ्ठिदत्यगा-भारचंपियं, P वंपियं, N त्यग्रप्यभारंपी-दिशं, R रविशं, S च्याहारंग्रामंतमञ्डाए, T च्याभारायामंतमन्द्राय, U च्याहारी-ग्रामंतमन्द्राए. — P वनग्राः, N चरग्राः, OR 'पंकतञ्ज्ञां से, STU चरग्रकमलज्ञाः
- 33 CW विद्रपक:. CPO पुद्धारङ, W पुद्धा-रय, N हक्कारई, R फक्कारर, S हक्कारिस, T रुद्धारिकाद, U हंकारेद. — T विक्ष, U वः — N रत्तमणिः — P शोउरीम-सेंगां, O क्मिसेंगा, R क्यासेंगा, STU को-उरारावं.
- 34° CW राजा, N अर्था च, S अर्थ च वअंस, T अवर्ण च, U अक्षं च before the verse. — C हिंदोलयवरलीलालंपड, P भंडोलगानीलचलगानंपटं, WOR हिंदोलगा-बीनासनग्रनंपडं, N हिंदोनग्रनीनारंभन-पंडं, S न्नीनाए मुहतं, U भूहरं. — C चक्रवदुनं, PWOR चक्रचक्रनं, N चक्रारं, T चक्रमिं, U चक्रचलं.
- 34b C विद्रु कलकलन्न, W क्लिलिन्न, S किलि-S सरिसं corrected to सरिसरिसं. —

- P ॰रावणं, W कंचमणि॰, N मणिकंचच-याकिंकियाी॰, O कंचीमिया॰, S कलकंची॰, T चलकवी॰.
- 35° CW राजा, T अवि अ before the verse. — NORT दोलंदोलगा॰. — P •त्यलेगा, W ॰पसरियसरियागिहेसा, N ॰सरिआछलेसा. 🛭 ॰वसरंतसयाच्छलेया, T ॰पसरतसरछलेया, U •वसरंतसरच्छलेगाः — C द्वारा, WOR हारो से
- 35 °CW विद्यकः P विक्रार , W वि-क्खिरङ, N विक्रिङ्, OR विक्रिरङ, S विकोरङ, TU विकारङ. — CNORT स्त्र. S अह, U विअ. - P कुसुमाओह॰, W नुसुमाउट॰, N नुसुमानुह॰, T उस्-माउह॰. — U ॰वरवङ्गो. — P कि-त्तियवल्लीओ, OR कितिवीजाई.
- 36° C राजा. W सम्मुपवर्षाः. N ॰प-लल्लिअ°, ^U °पवर्गोल्लोलिअ°. — С °व-रिल्लदरिसावियाचं, SU °दलदंसिआइ (U ॰दान् , T ॰वरिवल्लदरदाविआन् . — SU अंगाइ.
- किनिन्द, U ॰नए. P त्य, S ए. 36 $^{\rm b}$ CW विदूधकः. C दङ्कारिद्यय, W ह क्रारिंड स्त्र, N हक्रारिन्य, T अक्रारिश

ताडङ्कजुअं गग्रहेसु बहलघुसिगोसु घडगालीलाहिं। देइ व दोलन्दोलणरेहाओ गणणको ड्रेण ॥ ३९ ॥ णअणाइ पमइमरिसाइ च्चित्र फुल्लाई को उहल्लेण। अप्पेनि व कुवलअदलिसलीमुहे पञ्चबागासा॥ ३६॥ दोलारअविन्छेओ कहं पि मा होहिइ ति पडइ व। पुरुीअ वेगिरगडो वम्महचम्मद्रिआअनो॥ ३९॥ इअ एआइ विलासुज्जलाइँ दोलापवञ्चचरिआई। कस्स ग लिहड् व चित्रे गिउगो कन्दप्पचित्रअरो॥ ४०॥

यंति, U ग्रिवेशिअंतीवः

37º C ततो राजा, W राजा. — STU ता-ह्रंग॰. — TU ॰ज़ुअलं. — T गंडसु. – CPS बहुन. — CSTU च्युस्योसु, N ॰घुस्युगालीलाहिः

37° C विदू । दिइ, NT देई. — CNORT व्यः — SU डोलं - C ॰लेहाउ, T ॰लेहा, U ॰लेहाओ. — CN गराखा॰, W गगरा, STU मभरा - C क्हेरेस, PN कोडेग, O कोहेग, B कोनग, ST ॰कोडम्मि, U ॰कुडुम्मि-

38º CW राजा. — PWNOR वाभवाई. -C पस्रित्सिकाई, PWNOR क्षाई, N प-सादः, SU पसरिः, T 'सरिच्छादः — P omits द्वाति. — CPWNOR फुल्लाइं, T फ़ुला. — C कोदुच्चिल्लेगा, WOR कोदु॰.

38b CW विद्रवकः — CP उप्पंति, W अ-णंति, N उप्पंखिति, STU उप्पत्ती. -CPWNOR ट्रन, ST विभ, U पिभ. — C क्लदल॰, PW ॰िसलिंमुहे, N भुहं, STU क्वलअसिलीमुहाणं भणंगस्य

उग्रः — STU पासेसुः — W ग्रिवेसि- | 39º CW राजाः — SU डोला॰ — P वि-त्येड, N पसविच्छेओः — CPN कहिं, R कार्च. — ORT वि. — CPNOR होउ, W होहइ, S होदु, TU होइ. — C द्वति, P इति, NORS इति. — C पयडङ, N पदङ, T पहरङ, U पवङ.

> $39^{\rm b}\,{
> m CW}$ विदूषकः — ${
> m C}$ पुरुठीन्न, ${
> m P}$ पिट्राय, W पिट्रिमिम, N पुरुतिभ, OR पुट्रंमि, SU पुट्टीए, T पुटे वेगाी॰. — NO मम्मह॰, R मम्मठ्ठिआअंतो, N ॰चम्मेठ्ठि॰, T ॰च-म्मलटि॰, U खंमंटि॰

> 40° CW राजा. — N omits दुआ; S दुइ. — C यादं, P एया, W एसाद, N ए-आदं, S एआए, TU एदाए. — O वि-लासो॰ - C ॰लाई, STU ॰लाइ. -SU डोला॰. — N ॰प्पपंच॰, OR ॰प्पवंच॰, T ॰पपंच॰. — STU ॰चरिदाइ.

> $40^{\rm b}\,{
> m CW}$ विदूषकः. — ${
> m STU}$ कस्स खु ग, ${
> m U}$ कस्स वा खु गाः — CPN निहेदः — CPNSTU omit a; R a. — W ग्रिउग्रं — T कंदंपवित्तारोः

राजा । सविषादम । क्यं ओदिसा कप्पूरमञ्जरी रित्ता दोला रित्तं मन्द्र चित्रं रित्ताइं दंसणूमुअजणणअणाइं ।

विद्रुषकः। ता विज्जु ह्रोहाइदं खर्णाद्रुष्णद्राए ताएं। राजा। मा एवं भरा। हरिअन्दपुरी विंअ दिट्टा पराष्ट्रा अं। स्वितनादितकेन । मिन्नद्री ओद्रमुद्दा ग्यवघडगासुवसुज्जला अङ्गलद्दी

दिट्टी बालेन्दुलेहाधवलिमजइसी कुनाला कज्जलाहा। इत्यं वेखाण रेहा विहरइ हरिणीचचलच्छीअ एसा कन्दप्पो जीअ दप्पी जुअजगाजअगो पुगालक्बो विभाइ॥४१॥

40° CPWSU omit कथं; T कहि. — CP ORT अवद्या, W अवयगा, N अव-तिंगा, S ओड्खा अ, U ओड्खा — After कण्णुः P adds दोलाहिंतो, W adds दोलाउ. — SU डोला. — W रित्तं च, OR रित्तं अ. — C मड, O मञ्जः — SU रिताइ. — C दंस्यसयज-गास्य नयगार्ड्, P दंसगुच्छुय॰, WN दंस-गुस्सुअ°, OR दंसगृसुआई मन्द्रा (O म-T दंसगोस्अº.

40° P omits विदु: — ORU omit ता. — $^{
m C}$ विज्ञुल्लेहाद्र्यं, $^{
m P}$ विज्ज़्लेहि व्य द्यं, OR विज्जुल्लेह व्य इअं. — P ख्यादि-द्रविहा, W भाद्रा, N क्खणं दिद्रा गाद्रा क्ष, OR खर्णिंदिट्टा तक्खरों ग्राट्टा, T ख-णविद्वार — CT तीर, PWNOR omit; SU एटीए.

40⁴ P वयस्स मा. — NORSTU एट्यं.

40⁵ P वयस्स हरिचंदउरी, W हरयंदपुळारि, OR पुरि, SU उरि, T पुर.इ. — WORSTU व्यः — C दिठ्ठा रा पुरा णठ्ठा य, SU खरादिट्टा पराट्टा अ

 $40^{6}\,\mathrm{C}$ स्म॰ भूयो प्याह राजाः 41° N मंजिट्ठा — Р ॰घडव॰, W ॰घडिय॰.

— SU अंगअद्री, T °जही.

 $41^{\rm b}\,{
m WOR}\,$ वालिंदुः. — N ॰लेंद्यालविनम॰. — W ॰जयगो, NSTU ॰जगगो, OR °जिग्रागोः — N कुतना, TU कुंदनाः — CPW ॰लाभा

ज्ज) ग्रभगाइं (O न्द्र), SU ग्राभगाद, 41° OR दुन्छं. — N वसागं — C विहरई, W वियरइ. — N हरिगा॰. — CP ॰नच्छोद, W ॰नत्योद, STU ॰नच्छोए. — ^C जरि, ^S तीर, ^U रसो.

W विन्द्युलेहा दव, N विञ्जुलेहाविवअ, 41d CW जोद, P जीय, N दोह, ORTU जाद, S जाअ. — CPNORSTU द्रव्यो. — C जद्रजणजद्रगो, P जियजणजणगो, W जगजगा॰, N जगामगादलगो, OR ज़्-अजगाजिगागो, STU तिहुवगाविजर्द (T गिहुअगा°, U तिभु°). — C फुल्ललक्बो, ${
m W}$ वद्धलक्बु, ${
m N}$ बद्ध $^{\circ}$, ${
m OR}$ $^{\circ}$ लक्बु. - ${f C}$ ਕਿਜ਼ਾਟਿ, ${f P}$ ਕਿਠਾਟਿ, ${f W}$ ਟ੍ਰਧਟਿ, ${f N}$ ॰ਟਿ, OR a sig, S garg, U famig.

विदृषकः। एदं तं मरगद्पुन्नं । इध उवविसिअ पिअवअस्सी पिडवा-लेदु तं । संद्या वि संगिहिदा वट्टि ।

राजा। अदिसिसिरा वि जामिग्णी अदिसंताविग्णिं गिम्हमन्झग्रहवेलं अगुहरदि ।

विदूषकः। ता लच्छीसहअरो खणं चिट्टुदु देवी जाव अहं सिसिरी-वआरसामग्गिं संपादेमिं। इति नाळोन निष्कास्य पुरो उवलोक्यं। किं उसा ए-मा विअवखणा इदो णिअडिआ आअच्छदिं।

राजा । संगिहिंदो संकेदकालो किंधदो सहीहिं°। स्पत्वा मदनाकूतमभिनीय 10

- 41º CPN ता दृह, WORTU दृह, S जह-— P उपविश्विय पि प्रियवि॰, S उवसिअ वअस्सो: Tomits पिअ: U वअस्सो: omit ਨੰ.
- 413 W ॰ हिंदा उज्जेव, SU ॰ हिंदा एटवः STU वहुद्
- राजा, W तथा कुस्ते, N उभी तथा कु॰.
- 415 CPN omit राजा; W राजा स्मरणमभि-नीय. — C अधिसिसर, PSU अद्धि-सिरा, W अद्विसि, NOR अद्विसिरं, T सिसिरा. — WNOR पि. — CP हिमाणीं, W हिमाणिं, NOR जामिणिं, T जामिशाः — C संताविशीं, P संता-विग्रीमगु॰, WNOR संतावदाइग्रिं (OR संदावः), S अन्तर्सतापिग्री, TU अन्तरंदा-विशारे - CPWNOR omit गिम्ह'; S •मन्द्राख•. — C अग्रहहामि, PWOR अगुहवामि, N अगुभवामि, SU ॰हरइ, T %.

- 41¹ P ਪੂਰੰ. SU omit ਨੰ. CPWNO | 41⁶ C ਜਾੜ. T °ਸ਼ਵਸ਼ਹੋ. P ਪਸਤ खगं. — SU चिद्रः — COR देओ, N omits. — STU omit आहं. — W सिसिरोवयर, OR ॰रोपआर॰ - CPW संपाडें मि
 - N ॰ वाडेद, S ॰ वालेउ, U ॰ पालेदु. $\mathrm{CU}\left|41^{7}\ \mathrm{C}\right|$ परिःक्रम्य, P परि॰ निःक्रम्य, WOR प रिक्रम्य. — C विलोका वित्त विदूषकः, W विलोक्स, SU निष्क्रम्यावलोक्स, T प-रिक्रम्यावलोक्यः PNWS add च
- 41° C ततो राजा तथा कुरुते, P तथा कुरुते 41° CPNOR पुरा. STU omit एसा. STU इद्रो एखः — CP नियडी, N निअल्लि, SU विद्यांती, T विअखअंति- ${
 m CW}$ आगक्रदि, ${
 m SU}$ आअच्छड्, ${
 m T}$ आआ-क्रइदी.
 - 41° P संग्रिदिदो यं, N ॰ हिंदो अ. CPW OR संकेअ $^{\circ}$, N संद्याकालो अ. — CPNकहिदो, S कहीओ, TU सहीहिं कहिदो - CWNO मंतीहिं, P मंतीहिं, R वं-दोहिं, S omits; WNOR add पि. -STU add ता संभावणीओ, after which S adds अवि गाम तहेळा भवे
 - 4110 C omits स्तः; P तां स्रः C मदना-त्तद्गतमभिनीय कर्ण्युरमंजरीस्वरूपमाश्रित्याह

RSU मराभः

आअदा²।

किसलअकरचलया वि हु कुवलअग्राअग्रा मिअङ्कवअग्रा वि। अहह एवचम्पअङ्गी तह वि हु तावेड अच्छरिअं॥ ४२॥ विद्रुषकः । सम्यगवलोक्ये । अहो विअवखणा सिसिरोवआरसामग्गीसहिदा

ततः प्रविश्रति यहौतिशिशिरोपचारसामग्री विचचगा³

विचचया । परिक्रम्य'। अहो पिअसहीए विरहदाहज्जरीं।

विदूषकः । उपस्त्य । भोदि किं एटं ।

विचचणा । सिसिरीवआरसामग्गी⁸।

विदूषकः। कस्स किदे ।

विचचणा। पिअसहीए किटे 10।

विदूषकः। ता मह वि अइं टेहि"।

विवचणा। किं शिमिन्नं 12।

विदूषकः। महाराअसः किटे 18।

राजा, PN मदनाकृतिमिधनीयः — T adds अवि गाम तहा ह वै.

42° U अर॰. — Mss. ॰चरणा. — T omits 42° C विच॰ ग्रिशिरोपचारयुक्ता, PN ग्रिशिरोfa. — NT omit g; SU st. — N क्वलगाभगाः — C •िमयंकवगाः — S च, TU ST.

426 STU omit शहर — STU अहियावचंप-अअंगी (U अभि S ॰अंगं). — T तअ. — Tomits fa. — CP u, N ang, STU omit. — SU तवेद ति, T तेवेद ति. — ORTU अच्चरिक्षं, S अच्छेरं.

 $42^{1}\,\mathrm{C}$ विसोक्य, P सम्यगवसोच्याय, $\mathrm{WOR}\,|\,42^{7}\,\mathrm{P}$ भ्रो, W भादी, OR विश्वस्वयो, STU सम्यग्विलोक्यः

42º C कार्य, P आयि, NOR आय, SU omit. 429, 10, 13 CPWNOR करते. — U omits 4210.

— W 'साममा', OR omit 'सामगारे.

— P ॰ सहिदहत्या, OR ॰गहिदहत्या. — 4212 C कस्स करे.

CW omit आशवा; PN विका, T अ-

पचारसामग्रीसहिता, S श्रिशिरोपचारसामग्री-करा, TU यथोहिन्छा. — OU add ख.

424 C परिक्रम्याच्च विचचगा, NOR omit चि-चत्तगाः

425 P ॰ सही. — C महंती दाह॰, P महंती वि॰, N महंतो क्यु वि॰ — ORS °हाह°, T विरहज्जरो.

426 C adds तामाइ.

भो विभक्तयोः — N किमिदंः

— NSU विभ° वि. — S ॰रोभभार॰. 4211 P महं, W मन्द्रां, OR मम. — CPW पि. — P अटुं, S अडुं, T हत्ये दिहि.

विचवणा। किं उसा कारसां 11 ।

विदुषकः। कप्पूरमञ्जरीए वि किं1 ।

विचवणा । किं ण जाणासि महाराअस्स दंसणं¹⁶ ।

विदूषकः। तुमं पि किं ए जाणासि महाराअसा कप्पूरमञ्जरीए दंसएं"। इत्युभी **हसतः** 18

विवक्षण । ता कहिं महाराओं ।

विदूषकः । तुह वअगोगा मरगद्पुञ्जे"।

विववणा। ता महाराएण सह मरगदपुञ्जदुवारे चिद्र जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलज्जली दिज्जिं।

विदूषकः । तां परिष्यन्य ²² । तहिं गन्छ जदो गाअन्छसि ²⁵ । इति विपति ²⁶ । तां मित्र । ता कीस दुवारुद्देसे भविदद्वं ।

- 4214 C omits उस: PWNOR पुरा. NST | 4221 W ायएस. U omits सह Mes. कालगं. — POR add तस्त.
- 4215 P जारी. CN omit वि. S कि काणू॰, TU किं उसा काणू॰. — N adds
- 42¹⁶ T तुमं कि. W याग्रसि, N आग्रासि, T अग्रासि कप्पूरमंजरि महाराअसः — C दंसगां तीय, T दंसगां तिः
- 42¹⁷ W उ तुवं, O तुअं. OR वि, STU omit. — C न जानामि किं, TU किं उग्र ग. — W जाग्रसि, NSU आग्रा-खि. — T महाराक्ष, U कप्पू॰ महा॰. -O दंसगो -- C adds कारगां
- 4218 CPWN इत्युभे. P परस्परं हः, N हहहेति हः
- ज्जेव. PWOR add चिट्रवि

- मरगअ॰. C •दुवारदेसे, P •दुवारोह्से, W ब्दुआरे. N ब्दुआरोदेसे, T ब्दुवारं. — C चिठ्ठदळं, N चिठ्ठ क्र्यां. — T जं. — CPT зня°, О зн°, SU зн-भागं दं॰ — T तिलजलंजली — P वि, STU विज्लाइ.
- 42ºº C तामानिंग्योपसत्याह, P तासुपसत्य शि-श्चिरोपचारसामग्रीमादाय, WOB तामुपस-त्य, N तामहत्य.
- 4223 CP जिंहे पुरा, NSTU जिंहे. CP नागकसि, W गागकदि, STU गादआ चिट्रइ. — OB add हे सिसिरोवआर-सामाग.
- 42^{24, 25} CU omit. P विदु॰ तां प्रति
- 4220 SU तुका. Mss. मरगअ. C ्युंजे 4226 N किस, STU केगा. CP दुवारदेसे, N दुआरदेसे, S दुवास्ट्रेसेग, T दुवारो-

विचन्नण। देवीए आदेसेण"।

विद्रुषकः। कीटिसी आटेसी²⁸।

विचवया। तहिं देवीए बालतरुणी तिस्ति आरोविदा"।

विद्यकः। के के के 1

विचवणा । क्रवअतिलअअसोआ^{हा} ।

विद्रुपकः। ता किं तेहिं ।

विचचणा। भिणिदा सा देवीए जधा ।

क्रवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ। विअमिन कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥ एरिहं तं संपादइस्सदि'।

विदृषकः । ता मरगद्पुचादो पिअवअसां आणिअ तमालविडवन्त-

N होट्यं, SU omit.

- 4227 N omits. OR add कप्परमंजरी आ-गमिस्सदि (R आअस्सदि).
- 4228 N omits. CPW कि तौर, OR कि ति तीए, SU कीरिसो, T किरिसो.
- 4229 N omits तहि. C बारातर, PSU °तरू, W वालतर, N बालतरआ, T वानतरवो, U वानः. — C तिथा, N तोगोओ, U तिग्री - T आरोचिंदा, U ॰ियदा.
- 4230 NOR को को, ST ते के, U दे के.
- 42³¹ N omits. Р क्रुड्य . W क्रुड . -C ॰लवआसोया, STU ॰लआसोआः
- 42³² N omits. T ता कि. S देहिं, T ते.

- हेसेगा, U दुवारदेसेगा CP भोदव्यं, 4233 NO omit. P भिगाया. T देवीए कप्परमंजरी - WR omit जधा; SU जह, Т जहा
 - 43° N fazzam before the verse. O omits 43. — CPW क्रुड॰. — C ॰ल-यआसोया, R 'तिलअसोआ, STU 'ति-लभारोआः — N लिंगगादंसगाचलगाग्रह-ग्रवहा, RT 'दंवग्रचलग्' - STU °हदा.
 - 43°C वियासंतिः CWN सुंदरीयां. W omits ता. — C दोहयलयं. — 43 is not reckoned as verse in C.
 - 431 P Sanskrit only. O omits whie. — C सा तं, T omits तं. — CPW OR संपाड°, S संपाडसादिः — N adds fa.

रिदं ठाविअ एदं पचकवं करिसां । तथा नाटयित । राजानं प्रति । भी भी उद्रिअ पेक्ब णिअहिअअसमुद्दचन्दलेहं ।

राजा तथा करोति⁶ ततः प्रविश्रति विशेषभूषिता कर्पूरमञ्जरी

कर्पूरमञ्जरी। कहिं उगा विअवखणा⁸।

विवक्तया । तामनुष्रत्य । सहि करीअदु देवीए समादिट्टं "।

राजा। वअस्स किं उगा तं"।

_{विदुषकः} । तमालविडवन्तरिदो जारा¹⁹।

विचवणा। एसी कुरवअतरू¹³।

कपूरमञ्जरी तमालिङ्गति 14

43º CPWNORSU मरगभ॰. — S ॰प्ंजाहिं- | 43º C तामनुखत्याह, PWOR तामुपखत्य-दो, T •पंजिआहिंदो, U •पुंजाहिंतो. — C ॰वयस्सो — N आग्रोअ — C ॰वि-हवंतरठ्ठिदं, P ॰वंतरदिट्रो, N ॰विलवंत-रिदं, ORU 'वंतरिअं, S 'विडयतरिअ-द्रिअं, T •वंतरिहिअं. — CPWNO ठविअ, R यविअ, STU करिअ. — W omits va. — P uzana u, STU क्वी. — COR करइसां, W करेइसां, S कारइस्तं, U काइस्तं-

43° C विदू॰ तथा. — CPW नाटियत्वाः

434 C राजानमाहः

43⁵ CO भो once only, STU omit. — STU उद्वेहि २. — WOR संपेक्ख, S दक्खग्रीआ, U दक्क — P चंदनिहियं, S विअअसमुहचंदलेहा.

43⁷ C ततो विश्वतिः — ST सविश्वेषः POR भूषितांगी, W भूतागी.

43° C कर्षुः प्राप्तः — T कहं. — CWN पुरा, P पि पुरा

4310 C omits सहि. — CPOR कोरदु, WS कौरउ, T किरद, U किरउ. — C सं दे॰, P तं जं देविए, WS देवी, OR देईए. — С समादिठ्ठिः

4311 C राजा विदू॰ माहः — CPWN पुण-— T किं उग्रात वशस्तः

4312 N तलंबाल॰ - C 'तरितो, OT 'तरि-भो, R नतरो, S नतरिद्विभो; W adds भविभ, S adds गिल्लक्को, T adds भवी अ ग्रिलक्खो भविभ, U adds ग्रिल्ल-क्रो. — N जागांनु, SU जागाहि, T जागोहिः — OR add राजा तथा क-रोति.

4313 C विच॰ तामाह। सहि एसी, P एस सी, WNORS us, U omits; T usi after क्. — P क्**डबय**॰•

राजा ।

णवकुरवअवच्छो कुम्भणोरत्यणीए
रहसविरइएणं णिन्भरालिङ्गणेणं।
तह कुसुमसमिडिं लिम्भओ सुन्दरीए
जह भसलकुलाणं एत्य जत्ता समत्ता॥ ४४॥
विदृष्यः। भो पेक्व पेक्व महेन्दजालं। जेणं।
बालो वि कुरवअतक तरुणीअ गाढमुवगूढो।
सहस ति कुसुमणिअरं मअणसरे विअ समुग्गिरइ॥ ४५॥
राजा। ईदिसो ज्जेव दोहलस्स पहावो।
कर्ष्रमञ्जरी विदं तिर्मावनोक्यतिः

- 44 CPWNOR विचचगा. C •वस्यो, P •क्कुब्बयवच्छो, WNOR •क्क्द्रो, STU •क्ट्रो,
- 44 SU रभस CPW व्हेगां, N व्हेगा. NSU विंगगोगा, T विंगगा.
- 44° W कुसम॰. PST 'समिद्धं, O 'स-मद्धिं — CPWNOR संभिदो, ST सं-भिआ
- 44^d C भमग्र°, U सहल°. N °कुलुगं COR तत्थ, N तत्र. S जाता, U जत्था. N पडता, O पडता, R omits; ST समत्था.
- 44 P भो भो पेक्ख पेक, W भो भो पिक्ख, N भो पेक्क २, OR पेक्ख भो. STU भो वक्षस पेक्ख २. CNOR महिंद॰, S इदं वम्महंमहिंद॰, TU इदं (T एदं) वम्महेंद॰.
- 45 P जुडवयं°, RT कुरवतडः Mss. तड-

- ग्रीय (W तरीय). WN गाउमस॰, S •कडो, T •वडो.
- 45 N द्वति, STU सहसा. NSTU omit ति. C पंफुल्लिदो, P पुफल्लिदो, N पफुल्लिदो, S फुल्लिओ, TU पुरिकओ instead of सुसुम॰—समुग्गिरङ् OR फुल्लियाअरं मक्षणसरं
- 45¹ CN इदिसो, S एआरिसो, TU ईरिसो. P योव, O उजेच, R उजेळ, SU एळ, T जळा POR दोहलअस्स, N दोह-अलअस्स. CP प्रभावो, OR प्र-हाओ.
- 45°C सहि एसी, PN आह एस, OR आह एसी.
- 45° C ततः कर्पूं॰ तर्जयित चिरमवलोकयित च तं, P कर्पूं॰ चित्तं तर्ज्जयित अवलोकयित च, W omits चिरं; OR चिरं तर्जयित आलोकयित च, SU चिरं तर्कयन्त्रयवलो-कयितः

राजा ।

तिक्खाणं तरलाणं कज्जलकलासंवट्टिआणं पि से पासे पञ्चसरं सिलीमुहधरं णिचं नुगनागाँ अ। णेत्राणं तिलअहमे णिविडिआ घाडी मअच्छीअ जं तं सो मञ्जरिपुञ्जदन्तुरिसरो रोमञ्जिओ व द्रिओ ॥ ४६ ॥

विचवणा। एसो वि असोअसाही ।

कपूरमञ्जरी चरगाताडनं नाटयति³

राजा ।

असीअतरुताडणं रिणअणे उरेणंहिणा कअं च मअलञ्बणकविमुहीअ हेलुझसं। सिहासु सअलासु वि त्यवअमग्डणाडसरं ठिअं च गअणङ्गणे जणिणिरिक्खणिज्जं खणं ॥ ४९ ॥

- $46^{\circ}\,\mathrm{C}$ omits राजा. $\mathrm{Mss.}$ तरलाग्।. $\mathrm{C}\,|\,46^{\circ}\,\mathrm{C}$ करताङ्नं, WOR चरग्रेन ताडग्रित ॰संवठिदार्गं, P ॰संसम्मिदार्गं, WNOR ॰संविगादागां, S ॰संविद्वदागां, TU ॰संप-किवागां - ST वि, N जः
- 46 N सूरं, T रसं. P मृहधी. C भिक्तं — Mss. ਕਗਰਾ. — OR a, T a.
- 46° PO ॰दुमे. CWNOR ग्रिवडिदा, P ग्रिविगदा, SU ग्रिपिडिआ. — N घाडी, STU पाली. — CPW मयछीद, N मअक्रोग्र, OR मिअ॰, STU मिअ-च्छोए.
- 46d C वंतुररसो, N वंदुर. CPWNOR रोमंचिदोः — CPO व्य द्विदो, W विदु-दि, N वहदि, STU वहदः
- 46¹ C विच॰ तां पुनराह । सहि एसो, W एसे, N एस, S एसे पंचमरं। एसो. — CNSTU omit वि. — C असोयतङ, U 'पा-अवो.

- 47º CWNOR विचवणाः CN र्राणतः, PWORSU रिणदः. — P नेगांहिणा, NSTU ॰ गोउरेगं घिया।
- 47 CWNOR कार्ट, PSTU किर्द. RS TU मिअ. — CWOR भ्राहीइ, P STU भ्रहीए, N कित्मृहीयाः — S लीलुस्तं, ^U लीलुज्जलं
- 47° ST सञ्जलास अ. C छवियमंडलाडंबरं, W क्रवय॰, N क्ररिअ॰, SU त्यवअ॰, T धवक॰.
- 47d CPNOSU टिटं, W दिट्रं, R टिकर्ज, T टिदं. — C गर्यायंगर्या, NOR गञ्चरांगर्या, STU सअलंगणा. — C ॰िणरिस्सणिज्जं, W ॰ियारकव॰, N ॰िनरकवर्णातकवर्णातकवर्णा, P खर्चे, STU खर्चाः

विद्रवकः। भी वअस्स जं सअं ग किंदं दोहलदागं देवीए जागासि किं एत्य कारणां'।

या । गां तुमं जागासिं।

विदृष्कः । भणामि जइ देवी ग कुप्पदि'।

यजा । को एत्य रोसावसरों । भण उम्मुहिदजीहों ।

विद्रुषकः ।

इह जइ वि कामिग्णीगं सुन्देरं धरइ अवअवागाँ सिरी। अहिदेवअ व विलसइ तह वि हु तारुखए लच्छी ॥ ४৮॥ गजा। मुणिदो दे अहिप्पाओ'। किं उस किं पि भसामी'। बालाउ होना कोजहलेग एमेअ चवलचित्राओ। दरलिसअयगीसु पुणी णिवसइ मअरहअरहसां॥ ४९॥

- गा संपदं सयं, OR सभं जं गा संपदं. CPWNO sad, R sai. - P sizer. NOR दोहलक्ष. U दोहलं दाणिं. — P देवी, N एवीए. — COR जाग्रासि एत्य किं कारगं, P एत्य जागासि किं कारकं, W एत्य झाग्रा किं कारकं, N रस्य किं कालगं जागेरि, SU जागारि किं एत्य कालगां (S कालित), T किं एत्य जागाधि कालगं
- 47° CWNOR omit vi, P 7. CW त्यं, N गुअं, OR तुआं, T तुमं वा, U तुमं गां. — CWNOR जागा
- 47° U अग्राह. WNU जदि, R जद. C कृष्यति, STU कृष्यद्
- 47' ORT एत्य को. C रोसावरो, W श्सारो, SU कोवावसरो.
- 475 ST तं भग, U ता भग. CP उम्म-हाए, STU उम्मृहिक जीहं.

- 471 W वस्त. C स्यं जं तं संपदं, P जं 482 S omits विद्वाबत: R ब्रह जाद, T जह जाय. — N कामियां, T कामियांथं. — CPWU •वाग, ORST अवश्रमाग
 - 48 W 'देवडू, SU 'देवदे, T देवते. S ल्ल. — CPR विश्वसन्त, WN गिवसन्त, O विकासह. — T omits ह; SU झ. — CPW तारुगयं तीय.
 - 481 C जाविको, PNORT सुचिको, S सुचि-शो. — P omits दे. — CPWST
 - 48º CPWN पुरा, S किं दू किं वि, T उरा श fix fa. — N omits fa. — COR भगामिः
 - 49 S होति एव्यमेश, T होति मेव, U होति एमेश. — N कोउहलेगा, SU कोउहल्लेगा. — C एयमेय, W एमेव, N क्षमेक्ष, O प्राथा, R च्याचा, STU see above. -W चलगाचिताउ, STU तरलः.
 - हिया जीहा, W उम्मुहिदा॰, N उनुवजी- 49° C दरिकृतिय॰, P दरकृतिय॰, W दरन्त-सियदणीं अ. N. दरमीमी अल्यणीं गं, O दर-

विदृष्कः। तरुणो वि रूवरेहारहस्सेण फुल्लन्ति'। ण उण रदिरहस्सं जाणिना²।

नेपध्ये 3

वैतालिकः । सुहसंद्वा भीदु देवस्स'।

लीआणं लोअणेहिं सह कमलवणं अञ्चिषहं कुणनी

मुजनो तिक्वभावं सह अ सरहसं माणिणीमाणसेहिं। मिक्करारत्तमुत्रक्कविकिरणचे चक्कवाएक्कमित्तो

जाओ अत्याचलत्यो उवह दिग्रमणी पिक्कणारिङ्गपिङ्गो॥५०॥ राजा । संगिहिदो संद्वासमओ वट्टदि ।

विदूषकः । संकेदकाली किंधदी सहीहिं'।

जानंति ल्लसिअत्ययोसु, STU दरगलिअः — W पुरा. — C वियसह, W धरंति, S ग्रिअडड्. — C 'द्धन', N मधलद्वभ', B मअरद्धरः — S विहसंः

- 49¹ U omits. C विदु विक, S omits विदु: - W ताक्यो, B तक्क्षो, T तरुवा. — C omits वि. — OR इ-भरेहारवेण, S •रहस्वे, T •रेहरहस्वे. -OR विक्षसंतिः
- 49º U omits. C पुणी. CWORS रहु॰, P रहे॰, T रिय॰. — Instead of 491,2 N has only त्यव जागांतिः
- 49 °C विता॰ प्राष्ट C ॰संड्जा, P ॰संड्जा, OR सुष्ठा॰, S सुष्ठाभ संद्या, T सुष्टं सन्द्रा, U सुसंद्वा. — S omits भोदु; T देउ, U होद् .— N देशसा
- 50° C लोचगोहिं, O रहि. N व्यो. STU बद्धीयहं - OR करेंतो.

- उल्लिसिक्षत्ययाीसु, R दार उद्या रहरहसं $|50^{\rm b}\,{
 m W}$ मुख्यंतो. OR तिकवभावं. Pसुइ, W बहि, N सुर. — P सहरवं, W सहिरसं, SU सरभसं. — P कामि-गाे॰, R मिंगगो॰.
 - 50° N 'सुन्तकदः. 0 'वक्षो, 8 'खवो. — WORSTU carses. — STU ॰सित्तं.
 - 50d Mss. जादो. C अत्यावनंत्री, P न्यो, SU अत्याभनः, T हत्याचनः. — P उभह, U वहदि. — CPWNSTU पदः. — NSU · with, OR · with.
 - 50°C राजान्द्र, P omits राजा; N राजा भी वक्षस्त — C संग्रिहिदा संन्ता॰ — SU वरुद्ग-
 - 50° CWOR संकेश , N संद्राकालो .— CN SU कहिदो, P कहिंदो दो, T ते कहि-दो; SU add मे. — CP मंतीष्टिं, W NOR salfe. - PW add fu, SU add ता कहं विभ, T adds ता.

क्ष्र्रेयम्ब्बरी। सिंह विअक्खणे गिमसं दावं। विआलो संवुत्तीं। विचचणा । एवं करीअदु⁵ ।

इति परिक्रम्य निष्कान्ताः सर्वे⁶ । द्वितीयं जवनिकान्तरम् ।

 $50^{\circ}\,\mathrm{C}$ कर्प्यूर $^{\circ}$ विक्तः — T असुगमिस्सामिः $|\,50^{\circ}\,\mathrm{C}\,$ विचन्नसा प्राप्त । सिंह सवं, SU सवं 50⁴ N विकलो, R विआले, S पओसआलो, T पदोसकालो, U पञ्जोसकालो. — WU 50° T omits परिक्रस्य संपत्तो, T पतो. — N adds वहदि.

- CPWO कौरदू, R कौर. 50' PWSTU uaffaniat.

ततः प्रविश्वति राजा विद्ववकम्च¹

राजा । तामनुसंधाय² ।

दूरे किज्ज चम्पअसा कलिआ कर्ज हलिहीअ कि ओल्लोल्लाइ वि कञ्चणेण गणणा का णाम जन्नेण वि। लावसास गवुगगएन्दुमहुरद्धाअसा तिसा पुरो पचग्गेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं॥ १॥

अवि अ'।

मरगअमिणगुत्या हारलिंदू व तारा भमरकवलिअना मार्लेईमालिअ व। रहसवलिअनगढं तीअ दिद्री वरिद्रा सवणपहिणिविद्वा माणसं मे पविद्वा॥२॥

1º PWNOR किज्जादु, S किंचइ, T किज्ज पशस्त, U किज्जदः — PW हलिहीद, N हरिहाद, OR हलिहाअ, S हिंग, T हलंहीए, U हलंतीए.

1^b P अल्लोल्लाअ, N उल्लल्लेख, OR उत्तत्तेख, STU ॰ स्लेग अ. — W गगागा य का-— O जळोग. — N किं.

1º N अनाक्षंग्रःस, U नाअसस्य — P ग्रह्-गार्देदु॰, W ग्राजमादिदुमहुयरकायसं, N ग्रावोगार्देदुः, OR ग्रावोदिरेंदुः, SU समु-मादिंदुकिरगा॰, T समुतादेंदुकिरगाकाशस — W तिस्स

1d PORT ॰ हिं, W पच्चुगोहि, N पच्चंगेहिं - 2d PWN पद्रुा

T वेकसरस्स, U केदशस्त — P कुसुसुङ्ग-रेहि, WR ॰ हि, N ॰ मक्र्रेहि, OU ॰ मक्रेरेहि, T मुसुमेक्केरिश्वि. — N कालगं, S कन्जद, TU कारिशं.

2º POR ॰मग्रिपुंजा, WN ॰गुच्छा, T ॰गुटा. — NSU ॰ल्ट्री. — SU व.

2 STU असल. — R क्वानिशंतः, S क-वनअंताः — T मानदीः — P ॰मानियय, N 'मलई, T 'मलिए.

2º SU रमसः. — N ॰वलीभ॰. — PWNOR ॰कंठी. — PW तीइ, NSU तीए, T

विदृष्कः। भी वअस्स किं तुमं भज्जाजिदी विअ किं पि किं पि कृरु-कुराअन्तो चिट्टिसं। पना। वअसा सिविग्अं दिहुं अगुसंधेमि³। विदूषकः। ता कधेदु पिअवअस्तों।

जायो पङ्करहायाया सिवियाए मं केलिसेज्जागअं कन्दोट्रेण तडित ताडिउमणा हत्यनारे संठिआ। ता कोड्रेग मए वि द्वति धरिआ ढिल्ले वरिल्लचले तं मोतूण गअं च तीअ सहसा खट्टा खु खिदा अ मे ॥ ३॥ विदूषकः । स्वगतम । भीदु एवं दावं। प्रकाशमं। भी वअसा अज्ञ मए वि सिविणअं दिद्रं । यजा । समत्यायम⁵। ता कधीअदु कीदिसं तं सिविराअं°।

- 21 P वियवयस्त. STU अञ्ज किं. P | 36 NU कंदोट्रेश. PORT तिंडिति, N ब्र-त्, W त्वं, N त्मं पि, OR त्अं. — N भन्नाए निदो, SU भन्निदो, T भं-जिदो; PO add यद, W पिद, R पद. — Pa, WOR an — POR fair पि once only, S किं वि once only, TU omit. — PN न्तुस्नुस्थाती, STU घुरुघुराक्षंतो.
- $\mathbf{2^2}$ N भो वअस्स omits सिविग्राअं—पंकरहा-ग्रागा 32. — W पियं सविग्रयं, R सि-विग्रिशं, STU सिविग्रए. — P माग्र-समाणुसंधेहि, W तमनुसंधामि, STU मा-णुसिं अणु॰
- $2^3 \, \mathrm{W}$ inserts कोदिसं तं before ता, S omits ता. — P कथिद, R कथे, STU
- NOR ond

- टिस Mss. ताडिद् . N इत्यं-तरे. — Mss. संठिदा-
- 3º P कोचेगा, N केवेगा, O कोडेगा, R केडेगा, T कोठेग मये. — PNOR धरिहा, W गहिदा. — PWNOR दिल्लं. — OR वरिल्लंचलं, N वरिल्लंचते.
- 3d W मतूरा. P गदा इ, WOR गर्द. P तिय, W तीइ, NSTU तीए. — P WNOR wgr st. — W fa मे, O एमो.
- 3º STU होतु. ORSTU एव्हं.
- 3 T omits वअसा. WSU omit वि. P सिवयगं, W सुविगायं, N सिविगाभं, OR सिविशां.
- 35 P सप्रत्यासचं साभिनाखं, W सप्रकाशं, STU सोत्प्रासं-
- $3^{
 m a}~{
 m W}$ सूविगाये. NT ॰सज्जा॰. PW $|~3^{
 m e}~{
 m PWNOR}~$ कहिज्जाउ, ${
 m SU}~$ कहिज्जाउ, ${
 m T}$ कहिज्जाइ. — ORSU कोरिसं, T कि-

विदृष्कः। अज्ञ जाणे सिविणए सुरसिरदासोत्रे सुत्रो म्हि'। राजा। तदो तदो ।

विदृष्कः । ता हरिसरोविर दिखलीलावआए गङ्गाए पक्खालिदो म्हि तोएखं ।

राजा। तदो तदो¹⁰।

विदूषकः । तदो सरअसमअविरिसिणा जलहरेण जिथकं पीदो म्हि"। राजा । अन्करिअं अन्करिअं" । तदो तदो" ।

विदूष्कः । तदो चित्ताणक्वत्तगदे भअविद मत्तग्रे तस्ववसीसंगदसमु-हन्तेस गदो सो महामेहो" । जासे अहं पि तसा गञ्मिद्रदो गन्छामि"।

राजा। तदो तदी ।

रिसं. — N omits तं. — W सुविषायं, NR ॰ियाओं, ST omit.

3' STU omit जाग्रे — W सिवग्रय; R adds a. — P अमिरसोतो, WOR अमिरसोतो, WOR अमिरसोतो, NSTU अमिरआः — STU

38 NOR omit; PWS omit तदो तदो.

3º PWNORS omit विद्रूपकः. — STU omit ता. — P हरि॰, N हरिबरस्बो-वरि. — P ॰ लीलाचलगाए, N ॰ लीलाए आपगाए omits गङ्गाए; O ॰ लीलावेआए, S ॰ पआए, TU ॰ लीलावआराए. — W तोएगा पक्त्वालिदो छि, S ॰ लिओ सि corrected to हिंह. — STU omit तोएगा

3¹⁰ P omits राजा. — R तदो once only. 3¹¹ P सरद. — W व्यतिस्था. — P वहि-रियं, WNOR जहिन्छं, SU जहन्छं, T जहेल्यं.

3¹² NR अच्छरिक्षं once only, S अच्छेरं once only, U ारीक्षं २.

313 N तदो once only, ORSU omit.

3¹⁴ P तदा चित्तन॰ भयवं, W भगवं, N भअव-दि, OR ॰वद, S omits; U भगवदः — W मच्चंडे, S चंडसूरः — P तंत्रयासिंग-मेसंगतसमुद्दंतेया, W तंत्रवस्थियादीसंगमेस-मुद्दं, N तंमावंश्विसंगदं समुद्दं, O तन्मव-शियादीसंगससमुद्दं, R मावशिसादंसंगमस-मुद्दं, SU तंत्रपक्षि॰, T तंत्रपक्षीसंगदस-समुद्दंतेया गवोः — ORT omit सो.

3¹⁵ NSTU वि. — NOR omit तस्त. — P
• द्विदो ज्जेव, W • ठिदो, N मेहगब्म•, OR
तगाब्मद्विदो, SU • गभो, T • त्यिदो. —
N भकामि, T पेच्छामि. — STU add
ति.

316 RS तदो once only.

विदृष्कः । तदो तहिं सो यूलजलिबन्टूहिं वरिसिदुं पउत्तो" । अहं च रदणाअरमुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संिदो । राजा। तदी तदी "।

विदूषकः । तओ चउसाद्रिमु मुन्निमु द्रिओ घणमुनिन्दू जिअवंसरीअणो मुवतुलं गित्तलमक्रमुज्जलं कमेण पत्ती गवमीतिअत्तगं॥ ४॥ तदो सी अहं अत्राणअं ताणं सुत्रीणं गञ्जगदं मुत्राहलत्रणेण मखेमि'। राजा। तदी तदी²।

3¹⁷ OR सो तहि, STU omit तहि. — N | 4ª Mss. तदो. — WNOR चउस॰. — P त्युनबिंदुहिं, SU यविर॰, T धोर॰. — P atte. — P uezi, WSU uszi, T

3¹⁸ T आहं आ. — Mss. रक्षणाभर॰. — 0 ॰स्तिहिं. — P मुताहलनामधेयाहिं, W मुत्तास्तिगामधेयांहि, N मोत्तागामधेआहि. - Instead of जलाहिंतो W तो, N संपुडं, S जलधाराहिं, $\mathbf{T}\mathbf{U}$ जलधराहिं. — P समुष्पोडिय, W समुष्फडिय, N समु-ग्वाडिअ, OR सम्प्फुरिअ, S संपडिओ, add जनबिंदृहिं (P 'बिंद्) समं - P जहित्यं पीदो, N जहिकं पीदो, T omits पीदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T दसमाप्यमाग्र, WOR ॰ प्यमाग्रो, N इन-मास॰, T दहमास॰. — P मोत्ताहले, WOR •हलो, N मोत्ताहलं, S •भलं, T ॰फलं $\cdot - OR$ हुविक्ष $\cdot - P$ संठिहो,SU सुसंठिओ, T सुसंदिहो.

319 R तदो once only.

स्तिसंटिदो, WNT द्वितो, OR ठिदो. — P यगंबुबिंदू हियबंधुरोइरो, WOR बंदू जिदवंसरोअग्रो, N °बिंदुङ्ग्निअबंधरोअग्रो, S ॰िबंदुज्जिदपंस्रोअणं, TU ॰िबंदुज्जिअ-(T $^{\circ}$ द $^{\circ}$)कंत्रुअंचिदो \cdot

 $\mathbf{4}^{\mathrm{b}}\,\mathrm{PS}$ सुवदुनं, \mathbf{T} सुवदुनं, \mathbf{U} सुवत्युनं. — P ॰मञ्जूमञ्जलं, W ग्रिच्चल॰, OR ग्रि-तुन॰, S गित्यनमन्द्रामु॰, T गिद्दनं गिट्द-लमच्चमञ्जलं, U ग्रित्यलमच्चम् . — OR वरमुत्ति॰.

T समुपाडिदो, U संपाडिदो. — $PWOR \mid 4^1P \mid inserts | राजा । तदो तदो । विद्रवकः$ before तदो. — STU तदो स्तीगां ग-क्रागरं अत्तार्ण मुत्ताहलत्तर्योग (T मृताफः) मखामि (U मुखामि). — OR omit तदो. — PWNOR हं. — PW अनायं, N omits. — OR omit ताएं. — PW omit सुन्तीर्गं. — P गदं omits गब्भ; OR भाअं. — P मोत्ता परिणदं, W मुत्ताफल॰, N भोताहल॰. — P मखामि, N भणामि

4º RU तदो once only.

विदृष्कः । तदो परिणदिकाले समुद्दादो कड्डिदाओ ताओ सुत्तीओ फाडिदाओ अ'। अहं चदुस्सिदृमुत्ताहलाणं मन्झिदृदो'। किणिदो अ एक्केण सेट्रिणा सुवखलक्बं दइअं। यजा। अहो विचित्तदा सिविग्रअस्त । तदो तदो । विदूषकः । तदो तेण आणिअ वेअडिअं विद्याविदा मोत्तिआं । मम

वि ईसीस वेअणा समुप्पणाः।

राजा। तदी तदी 10 ।

विद्रुषकः ।

तेगां च मुत्ताहलमगडलेगां एकेकआए दसमासिएगां। एक्कावली लट्टिकमेण गुल्या सा संठिआ कोडिसुवसमुद्धा॥ ५॥

43 N omits विद्यवः. — PSU omit तदो; | 47 R तदो once only. समुद्दाउ, N समुद्दार्हितो. — OR omit कड्डि. — P omits ताओ; W सुर्तीउ ताउ, P सुत्तीए, N सुत्तिआ. — P फी-डिदाउ, N प्पालिदाओ, O दारिदा, R दारिदाओं, S ताडिताग्रओं, T पोडिदा-ओ, U ताडिताओ - WOR omit अ.

44 STU तदो क्षष्टं. — P च्वयउसिंदः, W चदुस॰, N चउठ्ठि॰, OR चउसिंटू॰, SU चउस्मृदिः, T चउरसृद्धिः. — PWOR °म्ताहलत्तर्याः, N °मोताहलत्तार्याः, T °फ-नागं, U भोत्ताहनागं. — PWNOR गदो ठिदो, 🛭 मन्झदिओ, T मन्झिकदो दिदो. — U adds किदो अ.

4⁵ PS कीदो, W कीहो, N कीरीदो, TU see below. — W हं, T तदो instead of क्ष; U omits. — P एकोगा, STU सा-केअियालएया एक्केयाः — P सुवयायः — W देय, N देऊगा, S दाऊगा, T दियक

N तदो अ. — OR क्ताले अ. — PW 48 W omits in the text. — OR तेग अ, TU देश आगोंअ. — P वेगडियं, N वेधगाआरं, OR वेधभारएहिं, SU वेक-डिएहिं, T वेअकारोहिं. — P विधावि-दा ते, N वेधिआ ते, OR वेधाविआई, STU विद्धाविभा ता. — P मोत्तिदा, OR मोत्तिआइं (0 °इ).

> 49 W omits in the text. — PN ममाचि, STU मह वि तिहं वेलिम (U ॰लाए). — Mss. ইলাবি; S adds স. — TU सीसवेअग्राः — P संपत्ता, OR संपत्ताः

410 W omits; R तदो once only.

5º ORT विदु॰ तदो, SU omit वि॰. — PW तेगां च, N तेगावि, O तेगोअ, R तेगा अ, STU तेणे व्य. — PNU मोत्ता॰. — TU °फल°. — WNT ॰मंडयोगा (W ॰गां), SU न्लेगा. — P एक्केक्कियाए, WNORU °сти, NU изта, T изгати. — WNT ॰सिएग्, ORU ॰मासएग्, S ॰मासिदाए

— O adds आहं, TU add कोंद्रो म्हि. 5 PW का. — N गांठ्ठिक्समेगा, OR गांठ-

राजा। तदी तदी ।

विदृष्कः। तदो तं करिरिङ्आए कदुअ साअरदत्तो गदो पञ्चालाहि-वस्स सिरिवज्जाउहस्स गुअरं कग्गुउज्जं ग्राम'। तिहं सा विक्रि-गिदा कोडीए सुवग्रस्स'।

राजा। तदो तदो ।

विदूषकः। तदो अ⁵।

दहुण घोरत्यणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं। सा तेण दिखा दइआइ कार्षे रज्जिता छेआ समसंगमिम ॥६॥ अवि अ¹।

णहधवलिअजोग्हाणिक्सरे रित्तमन्त्रे कुसुमसरपहारुत्ताससंमीलिआणं।

कमेशा — W गुड़ा, NR उत्था, T गुटा — N omits सा; SU जा, T या. — PWNORST संठिदा — S कोडिसु-क्षस्यः

5¹S omits; R तदो once only.

5º S omits विदू: — ORU omit तदो. — PNO omit तं. — P तरंडियागदं, STU कांडए. — P कडुय, N कउझ, T करिश. — POR सागरं, N सा॰ ग्राम विग्रङ्गो puts गदो after ग्राम; S गः भ्रो, T गवो. — STU वीर(T सिरिवीरं)-विज्ञाहरमल्लदेवस्स. — O ग्राभगं. — T कस्मकुंजं.

53 P तदो तेग तहिं च सा, W तदो सा, N तहिं च सा, OR तेग तहिं सा. —

WNR विक्रियोदा, STU विक्रिया को-डिसुवसमुल्लेया (S ॰मूलेया), N सुवस-अस्स-

54 RU तदो once only.

5º P तदा, ST omit तदो क्ष.

 $6^{\circ} \, \mathrm{W} \,$ तद्व्या. — $\mathrm{P} \,$ धीरत्यगा $^{\circ}$.

6 U देश. — N दहआअ, SU दहआए, T दहएअ. — P रच्चंति, S रेज्जन्ति.

7 P •बहुनिद॰, WOR •वहनिद॰, S धवनि-क्ष॰, T धवनिक्षग्यवज्ञोग्रहा॰, U धवनि-क्षग्रह॰. — O •मञ्जे, R •मजे.

7^b W कुषमसरहपत्तास॰, N ॰प्प**हास्तात॰. —** P ॰मंसीलिदार्खं, WNOR ॰संमीलि-दार्खं

श्चिहुवर्णपरिस्मे शिक्षरहुङ्गपीर्ण-त्यर्णकलसंश्विसा पीडिओ हं विबुडी॥ ९॥

राजा । किंचिद्वित्तस्य विचिन्त्य¹ ।

सिविणअमिणं ण सचं तं पाणसमासमाअमं मुणसि। पडिसिविणएण तसा वि णिवारणं तुह अहिप्पाओ॥ ৮॥

विदृष्कः। भट्ठो ठक्करो छुहाकिलनो वम्हणो अविणीदहिअआ बाल-रण्डा विरिहदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडम्नेदि'। अवि अ वअस्स पुन्छामि कस्स उण एसो पहावो'। यजा। पेम्मस्स'।

विदृष्कः। भी देवीगदे पणअप्परूढे वि पेम्मे किं गु कप्पूरमञ्जरिं स-

7º P ग्रिह्मयाि ग्रिक्सरतुंग॰, T ग्रिक्सरोत्तुंग॰.

- 7^d N श्त्यग्रत्यनिंगः, STU श्त्यग्रभनसः. -PWNRST पीडिदो, O पीठिदो.
- 7¹ S स्मत्वा, T किंचित्स्मीत्वा, U किंचित स्मितं विधायः — PNOR add च.
- 8° W सविराणः P ॰ मिरामसच्चं, WOR ॰ मेरामसच्चं, N ॰ मिरोग सव्वं, STU ॰ मिर्मं मं. PWNOR तं दिहं मेरासंघमारास्स (W मेरासंघिमारास्स, N ममागुसरत्तस्स). U पारासमाअमं
- 8 P 'सिविस्पा एयस्स, N एदस्स. P omits वि; OR अ. P वार्त्या, N प्रित्धार्योः S ते, TU दे. WST अभिः W adds सविगाउ गा भोदि एसो स-विग्यमग्रमो दिख्यो अदिहे मागुसम्म अगुराउ पडिसुविग्रस्या तस्स व ग्रिवार्यं तुष्ट अभिष्याउ पाठांतरं

— O ढङ्करोः — W कुहिक्कितो य, ORSU खुहा॰, SU ॰िक्किल्द्रो, T चिहा-किल्द्रिः, STU add विश्वः — P बम-ग्रोः — N भविव्योदः, OR भविग्रोभः, S भविग्राभः, U भविव्यादः; STU add विश्वः — P बालदंडाः — POR omit भः, STU विश्वः — P मगुस्सोः — WNO RTU मग्रोरहः, P मग्रोहरमोदग्हः, S रहमोदसग्हिः, T ॰मोदशसग्हिः, U ॰रहु-मादश्यहिः — WT भत्ताग्रं, N भत्ताग्रं भ, OR भ्रष्णाग्रः, SU भ्रष्णाग्रं. — W

81 OR भद्दों, STU पब्भट्रों विश्व (T गाइवो)-

8² W पुरुष्टामि वयस्तं, PNSTU पुन्छेमिः — W omits उगाः S मगाः — PWORS एसः — PWNOR पहाक्षो, S प्य-हावोः

विडंबेइ, N विडंबभदि, SU विणी-

83 U omits. — PS पेमस, T पेमाणो.

देशि.

बङ्गवित्यारिदलोअणो पिअन्तो विअ पुलोएसि'। किं तिस्सा प-रिहीअमाणगुणा देवी⁵।

राजा। मा एवं भरा।

कीए वि संघडइ कस्स वि पेम्मगरही एमेअ तत्य ए हु कारणमत्य रूवं। चङ्गत्रणं पुणु महिजाइ जं तहिं पि तं दिज्जए पिसुणलोअमुहेसु मुद्दा॥ ९॥

विदूषकः । भी किं उरा एदं पेममं पेममं ति भरान्ति ।

यना । अस्पोस्पिमिलिदसा मिधुसासा मअरङ्गअसाससेस पर्छं पर्स-अग्गरितं पेममं ति छङ्ज्ञा भर्णान्ते ।

⁸⁴ U omits विद्र भो .— P देई॰, N देवीए गर्दे, S देवीपगाअक्टे वि, T देवीदी आ-Tomit a. - P कि इति, W omits किं गा; NOR किति, T किं गाम -N ॰मंजरीं पि. — P सव्वालंकिदराच्चंगं $9^d P$ त दन्जए. — T विस् \mathbf{u} स्दं वित्थारिय सोयगा पुर्गो पुर्गो, W ·वि-कारिभ॰, NORSTU ॰रिभ॰, S सळांगे॰. — S पौक्षंतो, T विज्ञांतो, U पिञ्जांतो. — PW पनोएसि, N अवनोअअसि, OR पलोअसि, U विलोएसि.

^{8&}lt;sup>5</sup> P तत्रो, W तत्तो, N तदो वि हीभ्रमाण - NTU • nunun.

⁸⁶ ORSTU एवं. — T adds कर विश चित्तं संघंद्रअइ कस्स वि पेम्मंगटीय क्षभि-पावो एट्वं जट्य तदो एत्य ग्रा हु कालगं ढवं सुंदेरत्तयां पुणो अतिरचइ अवि अः

⁹º STU काए. — P संपर्डाद, WOR संघडिंद. — T पेसंगंधी.

⁹ TU एक्टेश - W इत्य. - NSTU का-

लगा. — OR भोदि, STU भोत्य. — PWNOR 53, T 54.

अदे, U देवीनए. — PW ॰परुढे. — PW | 9° P omits पुण, NOR पुण, STU उत्तर. — P अहिलिसञ्जदि, WOB महिञ्जदि, N लहिज्जदिः — SU वि.

⁹¹ STU omit भो. — W पुरा किं, PN पुरा, OR पुरा, SU omit. — S सार्ट. - PTU vo once only, N um पेमेंति, S पोमि पेमां ति, T पेम्मेति. — PW Hule, N Hule, O Hule, S भगिक्जाइ, T भगंदिः

⁹º N omits राजा. — PWOR 'सिनिदो, NT ॰ मी॰, S ॰ मिलंद, U ॰ मिलअस्त -Mss. मिहु॰. — P ॰सास्योगिं, N सक्ष-रद्धअसासगा, OR श्सासगो. — P यगा-यपकदगंदी, W प्रणायपकदिवयगंदी, N विरूढण्याणअगंठि, OR परुठो ग्रेहगांठी, SU परुढं पगाआगंठिं (U ॰िघं), T परुढ-प्राथाशगंधि - PW पेम, N पेमा, ST

विदूषकः । कीरिसो सो³।

राजा ।

जिस्सं विअप्पघडणाइकलङ्कमुङ्की अनो मण्डिम सरलज्ञणमेइ भावी। एक्केक्कमस्स पसरन्तरसप्पवाहो सिङ्गारविद्वअमणोहवदिखसारो॥ १०॥

विदृषकः। कधं विअँ सो लक्खीअदि'।

राजा ।

जागं सहावपसरत्तमुलोलिंदद्गी-परत्तलुगिटअमणागाँ परोप्परेण। वहुत्ति वम्महविद्यसरप्पसारा तागं पआसद्द लहुं चिअ चित्रमेओ॥ ११॥

प्रेम्मे. — WNT ति. — P भखेति, S मसंति, T omits क्र॰ भ॰.

93 ST कोरिसो, U केरिसे.

10° PNOSTU श्वडणादिः. — U भुत्तोः

- 10^b N अन्तम्मि जस्स, OR अत्ताग्रअस्मि, STU अंते म॰•
- 10° W इक्किंक्रयस्स, N एक्कमस्स, OR एक्किं अस्स, STU एक्किमस्स. — P रसप्पत्तो, NR श्यसारो, SU श्रमप्पसार, T पसरं-ससम्प्रसार.
- 10⁴ NR •वरुठिक्षमणोभव•, 0 •मणोभव•, SU •वड्डिदमणोरह•, T •वड्डिदमणोरह•.
 P •इखसारे, N •दणसारोन, TU •दिद्रसारो
- 10¹ ORSTU कहं. W वि च सो लकी-यदिः
- 11 N प्रहाव॰, OR सहाअ॰, T सहास॰. —

programme and programme and the second secon

 PST ॰सलोग्ग॰, WN ॰सलोल॰, U ॰प-स्थः. — PU ॰दिट्टि

- 11 NR ॰ लुंठिअ॰, S ॰ खोल्लिअ॰, T ॰ युल्लिद॰, U ॰ गुल्लद॰. — Mss. ॰ मगाया — W परोपरेगा, NT परंपरेगा, U परप्परेगा
- 11º P वहंतवम्महिवलासंरसप्पसारो, W वडुंतव-म्महिवअत्तरसप्पसारो, N वठ्ठंमम्महिव-तीखरसप्पसारो, O वठ्ठंतमम्महिवखरस-प्पसारो, R वठ्ठंतमेम्मिविद्यस्मरस omits what follows as far as सो भख्य म inclusive, see 12b; T वहंति वम्मह-विदिख्सरप्पसारा, U बडुंतवम्महिविद्यस-सर्पसारो.

विद्रपकः ।

अनो णिविद्रमणविक्समडसरी जी सो भराएं मञ्जामग्रज्यमेत्य पेम्मं। दुल्लक्खअं पि पअडेड् जगो जअम्मि तं जाणिमो सुबहुलं मक्षणेन्दजालं ॥ १२ ॥ किं च'। जद चित्रगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं मग्डणाडम्बरिवडम्बणाए'। राजा । वअस्स सर्च एदं⁸।

किं मेहलावलअसेहरणे उरेहिं किं चङ्गिमाइ किमु मग्डग्डबरेहिं। तं असमित्य इह किं पि सिअम्बिसीसं जेगं लहिना मुहअत्रग्मश्ररीओ॥ १३॥

अवि अ'।

किं गेअण्ट्रविहिणा किमु वार्णीए धूवेश किं अगुरुशो किमु कुङ्कुमेश।

T खिविद्रमविभम[°]

12^b N सो भगए - W फिछ, N भंडलमे-Fe. - NT UFF.

12° T दुल्लिक्जरं, U ॰िक्कक्षं — STU वि. — T पक्षसेंद्र जागो जाग्रास्मिः

12d N जागिमो, STU मिखमो. - P सब-हुनं, T सुबहतं. — P अयगंदयानं, WNU सक्षणिंद॰.

12º P यदि, WT जदि. — W तगदं, T चि-तटाशं, U ाशं. — TU पेस्स. — 131 W omits; S कि च. andala, TU omit.

12 NSU अंते, T अंत. — P चिविद्यमाच , | 12 T omits वशसा. — PWOR इसं, N इदं, T जेव्य एदं.

13° W • सेहरेणडरेहिं, S • गोउरसेहरेहिं.

13b N चंगिमा, S चंगिमाए, TU चंगिमायामुह-- PWN onton.

13° T तं अख्यमधिक इष्ट. — ST वि. — PN गिअंबिग्रीभो, O गारिं corrected to °गोंओ.

13d T जवां. — N लिहंति. — B सहत-

STU उपादेष. — T तदो, U omits. 14 S भेशरंगविहिणा, TU गेशरंगविहिणा.

— P कडजर्याद, WN किडजदि, OR 14b P धूरवा, W घूर्ववां, N धूर्वेवां, T धूर्मवा omits कि. — P अगुरुवा, W अगुरुवा,

मिट्रत्तणे महिअलम्मि ण किं पि अखं , रुचिस्स अत्थि सरिसं पुगु मागुसस्स ॥ १४ ॥ अवि अ'।

जा चक्कवट्टिघरिणी जणगेहिणी जा पेम्मिम्न ताण् ण तिलं पि विसेसलम्भी। जाणे सिरीअ जद किज्जद को वि भेओ माणिक्रभूसणि अंसण्नुङ्क्रमेहिं ॥ १५ ॥

अवि अ¹।

किं लोअगोहिं तरलेहिं किमाणगेग चन्दोवमेण सिहिणेहिं किमुखएहिं। अखं शिमित्रमिह किं पि तमित्य मखे जेगङ्गगाउ हिअआहि ग ओसरन्ति ॥ १६ ॥ विदृष्कः। एवं गोदं'। किं उग अर्ग पि मे कधेसु जं कुमारत्रगे

N अगुरको, STU अगडको — P क्ं- | 15d N "भूसकाविक्सक"

14° S तिट्रत्तयो, T दिटत्तयो, U सिंखागुयोनः W महिअनं पि, U महिलासु — NS 16° ST नोअयोहि तरनेहि.

14d P डिब्बस, W त्रारस, N डिप्बर. — P ORST gu, N ung, U sur.

15° N चक्कचट्ट॰. — PT ॰घरणी. — PN वा,

 $15^{\rm b}\,{
m S}$ ਗੁਰੂ को ਕਿ, ${
m TU}$ ਗੁਰਿ कि ਹਿ (${
m T}$ वि). — U •लाहो.

15° P जागा सिरोइ. W सरोइ, NSTU •रोग. — P जिंगा को वि अउव्यभावोः — OR जदि, S जह - W किज्जिहि, 🖫 भेदो, N भावो, S भेदो.

Color of the contract of the c

151 PU fix w, WS omit.

16 T चंदोप. — N त्यचेहिं, S सिहचेहि. TU चराएडिं (T कि). — PS किस्-खएडि, N कियूखडएडिं, T किमुत्तचेडि-

16° WOR तं (W ता) किं पि अखमिष्ट भू-वलए ग्रिमित्तं. - P कं पि, ST वि. -N तमिक, T तदित्य-

16d NSTU सेवांगवाभी, OR से अंगवाउ --PWOR हिम्रजाउ, N ॰हिं. — P उस-रंति, W उत्तरंति, T वोसरंति.

N कारजादि, OR किरजादि — W को 161 U omits विदु . — ORSTU एखं -N खोदं, SU एदं.

माणुसस्स मणीजन्तणं तस्सिं पि तारुखएण किं पि चङ्गत्रणं चडिं।

राजा।

गूगां दुवे इह पआवइगो जअम्मि जे देहिगाम्मवगाजीवगादागादक्खा। एक्की घडेइ पढमं कुमरीणमङ्गं करारारिकण पअडेइ पुर्णो दुईओ ॥ १९ ॥

तेगा अ'।

समण्विलअकचीगेजरा वेसलच्छी मरगअमिणमाला गेरिआ हारलद्री। हिअअहर एतनां जीवणं कामिणीणं

162 PWNOR पुरा. — WOR omit चि; ST 176 P जं देहनिम्मव्यग्रदागा॰, S देहिणं वहणः, वि. — WT omit मे. — SU कहेसु, T सुर्गोद्द भवं — U जं अंगं — N कुमारीतयो, S कुमरित्तयोग, T माणुसस्स क्मारित्तयो , U क्मारत्तयोगा omits माग्। ससर. — PW न मर्गोर्ज्जं, N अमर्गा-क्वं, O मगामाभनं corrected to मगा-ज्जअतं, R मगुस्सअतं, S मगोजंतगं र-मणिज्जत्तगां, T अंगे मणोजतगां. — P omits पि; W तस्सावि, N जं तं पि, STU तं वि. — PST तास्त्राय, N ता-**ह्या**ए व, O तहणत्रणेश, R तहणत्रणे — PNS omit ि fu; RTU fai fa. — TU सुंदरत्तगां. — P बहुदि, W चडर, NU वहिंद, O वट्टींद, R वठ्ठादि, S होद, T आरोहद.

17º O नुगां, STU जागां. — W जदम्म, O जअगम्मि-

TU ॰ गिळाहरा॰ •

17º PN घडेदि, T घटोड़. — SU प्रदमं, T पडमं. — N •मंग, OR •रीसा क्षंगं.

17d P कडारिकण, N मुक्कारिण, S तं सारि-जगा, TU तं दारिजगा. — T पशसेवर-— U उत्तो. — NORU दुर्दोक्षो, S दुर्दीवो, T दुदियो.

17¹ P omits; W तेगो अ, OB अवि अ, U जेगा अ.

18º P सुमग्रिवलयकंठे नेउरावेसलत्यी, W सु-मिर्गा॰, N रिगाअवलअकंचीगोउरावास॰, O सुमणि॰, र शोउराराउनकी

18b P भाली. - PWOR गोरिआ, SU हा-रिआ, T चंगीआ. — P ॰ लत्थी.

18° S भरण - WOR भंतं, NT भंतो.

जअइ मअगाकग्रं छ्रुअं लर्दुअं च ॥ १८ ॥ तथा अ¹।

अङ्गं लावसपुसं सवसपिति लोअसा फारतारा वन्छं घोरत्यसिह्नं तिवलिवलङ्अं मुद्धिगेन्झं च मन्झं। चक्काआरो सिअस्नो तहसिमसमए किं सु असेस कर्जं पन्नेहिं चेअ बाला रहरमसमहावेजअन्ती उहोन्ति॥ १९॥

सिंह कुरिङ्गिए इमिणा सिसिरोवआरेण गिलिणी विश्व कामं कि-लम्मामि'।

- 18⁴ PNOR जअदि. N 'कडमं पर्स व-रुमं च, OR छ नक्तमं अ, U छ' चोरुमं च
- 18¹ PN तहा अ, W अदो अ, ORSU तह अ, T अवि अ•
- 19° PS लाअखः. SU सवरापसरिका, T पद्मरिका. PW लोयगो. P फा-रतारे, W हारतारे, N रतारा, T फाल-तारा.
- 19 W वत्यं, T वत्यं. P तिवनियवनद्यं, N व्यनभं, T तिवनिभवनिभं. P गाउनं. NO गोउनं, STU गाउनं. OR भ, N omits. NO मउनं.
- 19 STU चक्कुच्छेहो W किं तु S असोहि
- 19d P वेय, O जेळं, R जेळ, T एळ. —
 N omits बाला. PWOR मभराजभमहा॰, N रहिरमग्रमहावैजभंतीभ, R
 ॰वजभंतीउ, STU रहरमग्रजय वेभभंती
 (S वेजभंती, T वेजहंति) व (T ळ,

U ਕਿ). — P हुवंति, T होइ, \overline{U} हाइ.

- 191 W नेपध्ये कुरंगिका। विरद्यगब्धान्यस्वासेख सेयसिललसितानो संबुत्ता तत्तभोदि कप्यूर-मंजरी ता वत्यंचलेख बीजिस्सं दाव तथा कुर्वती भो भो विरल्लपवयोख खिट्युदों देखदाहो, see iii. 221 ff.; N नेपध्ये चि-लतरगब्धांविसिख स्पेदसिललसिताना तत्त-भवदों वस्तंतंचलेख बीजवस्तं वस्रणंचलाप-वर्णेख खिन्तों देखदाहो.
- 192 PW कपूरमंजरी सहि, TU अइ. P कुरंगीए. T सिसिरोवअरेण; U adds ग्रीहारेण. POSU ग्रालिश, W तालिश. Mss. ट्य. N इसए instead of कामं; T omits कामं. P किलिमिया, W क्रामिया किलिस्सासि, NSU किलमामि, OR किलिस्मामि, T किलिस्सामि. P adds कुरंगिका । विरद्धयाब्भहरवासेण सेयसिललस्तिगता संभूदा तत्र भोदी कर्णूरमंजरी अवलेशं विजिस्सं दाव तथा कुर्वती भो भो उवरिल्लपल्लब्धवशोग शिन्दा यदीवो । विचित्य स्वगतं ॥

विसं व विसक्दली विसहरो व हारछडा वअस्मिव अत्रणी किरइ तालवेग्टाणिली। तहा अ करिणग्गअं जलइ जन्नधाराजलं ण चन्दणमहोसहं हरइ देहदाहं च मे॥ २०॥

विदृष्कः। मुदं पिअवअस्रोणं। भिरदा क्या पेजसगाहुसेणं। ता किं अज्ज वि उवेक्बीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्किददूसहेण सिल्लेण सिज्जिन्ती केलिकुङ्कमपुत्रलिआ इम्मासिअमोत्तिआणं तडित पुडन्ती एक्कावली गण्डिवस्रके-आण्डि लुण्डिजन्ती गन्यहरिसेहिं। ता सचं सिविस्थं दे सं-

20° PWNORT विस व्व, S विसं क्ष. — T विसर्कादनं — PWORS ॰हर, T ॰धर, U ॰हरं वः

 $20^{\circ} \, \mathrm{W} \,$ वयंस $^{\circ}$, O विसंगिमिव क्षक्रणो, R विसंगिमिव, STU परिस्समिववत्तणं (S 'द्धणं). — P किरिदि, WN किरिद, SU कुणाइ, T कणाइ. — P तालवंतोनिको, W तालविंता $^{\circ}$, N तालवंदिणको, R तालवेपिको, S तालवंता $^{\circ}$, T तालवंदा $^{\circ}$.

20 P तहा हि, SU तहा करविशियाओं, T तहा करभिश्यायं, P निगादं. — PN जलदि

20^d POR •ਸ਼ਵੀ, N •ਸ਼ਖ਼ੀ. — PN ਵਰਫਿ. — O ਫੋਵਿਕਾਵਂ. — OR ਬ.

20° PN जं भरिदा, WORTU भरिआ, S हरिआ. — P कर्कांगुली, OR कर्कांजली, S ते करका, T दे क॰, U देख क॰. — P पौजसेहिं, WNS पौजस॰, N ॰गंडूसे-हिं, O ॰गंस्सिट्र, R ॰गंड्सेस्स

203 S तं. — N अन्न वि किं. — PN उपेक्खी. S उवक्खी. — PW किलिमंती, NOR किलंती, U किलमंती. — SU मुग्रालि-आ विक्ष, T मुगालिक्केव. — P गाढंक-ड्रणद्सन्ह, W 'कडिगा', N 'कथ्यिदद्ःस-हेगा, O 'कडूगां', R गाष्ट्रव्हरगा', S 'क-ढिद॰, T किहिअदुस्सहेगा, U क्विधिअ॰ — W विच्चंती, OR विचंती. — W केलिकुसुम॰, NOR क्तुंकुमत्यली, T केली-कुंकुपुत्तिआ; STU add विश्व दाहवेएगा-— P म्मासियमोत्तिया, W भृत्तियागा, N क्रमासिअमोत्तिआग, O क्रम्मसिअमो-तिआग्रा, R ॰सोतिआ, SU क्रम्मासमो-तिआ, T तुद्धिञ्जंती क्रम्मासमोतिआ; TU add विभ. — PORS तडिति, N क्-डिन्ति, T तदृति, U संति. — P हंती भावेगा, W फुटुंतों, N फुडति, OR तु-दंती, S तुद्वंती, T पुटंती, U फटंती. — STU एक्सवली विभा — P गंथिवसाय-केयारया, W गंढिवसय॰, N ॰कलिआ, OR केदारिआ, T गंविवस्मकेदारिअ, U omits. — PW लूडिज्जंती, N लुंठिज्जती, S लुटि॰, U omits; ST add विश्व-

पर्सं । ता एहि पविसम्हं । उब्भिज्जदु मअरङ्गअपडाआं । पवट्टदु कराउनुहरम्मि पञ्चमहुंकाराणं रिञ्छोली'। यक्कन्तु बाहप्पवाहां । मन्यरिज्जन्तु शीसासप्पसरा'। लहदु लावसं पुराखवभावं । खडिक्आदुवारेश पविसम्हः ।

ङ्ति प्रवेशं नाटयतः 12 ततः प्रविश्रति नायिका कुरिङ्गिका च 13

नायिका । ससाध्यमं स्वगतम¹⁴ । अम्मो किं एसी सहसा गआगङ्गणादी ओ-दिस्सो पुस्सिमाहरिएङ्को¹⁵ । किं वा तुट्टेग गीलकर्राउंग गिअदेहं ल-

PNOB ॰ हरियोग्रा, W ॰ हरियाग्रहिं. — STU add ग्रिकारमञ्गाज्जरजञ्जरिञ्जविनुत्तगता (T ॰ जरिवनुत्त॰, U ॰ जजरवन्द्दशरिवनुत्त॰) संवुत्ता (S सा संवुत्ता, T संउता).

- 204 S ਜ਼ਰੰ. ORTU ਫੇ ਜ਼ਿ॰, S ਜੇ ਜ਼ਿ॰. — W omits ਜ਼ੰਧਗੰ.
- 20° WNOR omit ता; T एताहि. P पविस्तम्हे. О यविसामो, R पविस्तमो.
- 20° W उन्होदु, STU उत्तंभिन्जउ. W ॰पडायं, N ॰पताभा, T मभणद्रभपभाभो, U ॰पभाभा.
- 20⁷ PWOR पश्चादु, N पश्चाद, SU पव-दुउ. — P कस्मकुद्दर्गम, N कंठम्मि, O कग्राश्चद्दर्गम, SU कलकंठकंठकु॰, T कलकंठोंकु॰. — W ॰ हुंकाराग्र, NT ॰ हुंकारग्रं, OR ॰ हुंकार, SU पंचमुगा-राग्र (U ॰ ग्रं). — P रित्थोली, NT रिक्कोली
- 20° W थक्कंसु, N थकनु, O थक्कंदु, R थक्कदु, S डिक्कंजंतु, T ठिक्कंजंदु, U ढिक्कंजंतु. T ॰ प्यवाहो.

- PNOR ॰ हरियोग, W ॰ हरियागहिं. 20° P मधरिक्जतु, N संवरिक्जंदु, T मंदीकी-STU add विकारमअयाक्जरकक्जरिक्षवि- क्जंद्. — PSU ॰ व्यसारा, T ॰ व्यसारा.
 - 20¹⁰ W नहंदु, N नहेदु, R वहदु, S नहाउ, TU नहउ. — PTU नाभर्यः — P NOR पुगागाव॰, N ॰हावं, STU पुरा-भावं.
 - 20¹¹ PWOR omit. N खिडिक्रिआदुआ-रेगा, S कड॰, TU किड॰.
 - 2012 P खडिक्कियापवेसेण, W खडिक्क्कोद्घाटनेन, O खडिकोद्घाटनेन, R खडिकोक्काटनेन instead of इति; N इति प्रविद्यतः
 - $20^{13}~\mathrm{R}$ तत विग्रतिः
 - 20¹⁴ P omits नायिका P ससाध्यसा क्षवलोका स्व॰, W ससाध्यसमानमगतं, OR स्वगतं ससाध्यसं
 - 20¹⁵ W अम्हे, S अंद्यों, U अम्हों. PW NORST एस. ORT omit सहसा. W गयगंगीगाहि, OR ग्गणाहि. PN अवद्यों, W अवयगों, ORSU ओद्यों, T बोद्यों. WS हरि-

मिनदो मणोहवो"। किं वा हिअअसा दुज्जणो णअणाणं सज्जणो मं संभावइस्सिदि"। क्ष्तायम । इदं इन्दआलं विअ पेक्खामि । विदूषकः । राजानं हस्ते ग्रह्मेत्वा²⁰ । भोदि सर्च इन्द्आलं संपर्खं²¹ । नायिका लज्जते ²²

कुर्राङ्गका। सिंह कप्पूरमञ्जरि अञ्जुद्वागोगा संभावेहि भट्टारअं । नायिका उत्थातुमिच्छति²⁴

राजा । हस्ते ग्रहीत्वा²⁵ ।

उद्रिजण षणभारभङ्गरं मा मिअङ्कमुहि भन्न मन्द्रअं। तुन्द्र एरिसणिवेसद्संणे लोअणाण मअणो पसीअउ॥ २१॥ अवि अ'।

जिस्सा पुरो हरइ गो हरिआललन्डी रोसाणिअं ण कणअं ण अ चम्पआइं।

- 2016 SU omit द्या. O मुट्टोग, T किस्-तुक्रेगाः — W ग्रीलयंठेगा ग्रिअयदेहं. — STU लंभिओ. — PN सभगो, OR ॰हओ, S मग्रो, T भवो.
- यो जयो. WN omit मं. WOR संभावेदि, N भावइस्सदि, OR सं॰ मं.
- 2019 N यहि गुरंगिए, OR सिंह क्रांगिए before इदं, WNSU omit इदं; T एदं. — N इंदलालिमव, T इंदजालं. — PSU ळा, WT omit; OR आ - N पेक्सामि, SU दक्खामि
- 20^{20—22} N omits. P सच्चं भी. W भो-दौ, STU होदि. — T सम्बमिदाणों. -S °जालं

- सिंह कप्यूरमंजिहिअं तुझ etc., see the following verse. — T अञ्चलायोगः — W संभावेह, O संभावकः — W भट्टदारयं, STU भट्टारं.
- 2017 WNOSTU गुअगाग्। POR सज्ज- 21 S अारमंथरं T भंग NO मज्जअं, SU मज्झमं.
 - 21^b N तुस्त, O तुञ्ज. PWNOR ई-दिस°, S ईरिस°. — T व्वंसर्गे. — P पसीयदु, WS पसीदतु, NOR ॰ददु, T ॰दड, U ॰दड्.
 - 22° P जिखा, NSU जस्ता, OR जाए. PWNOR Etta, STU gts. - P हरियाहलही, N दलिहा हरिहा; O ह-रिआहरिहा, and adds in the margin ललको; STU 'लट्टो.

 $20^{23}\,\mathrm{N}$ विदुत्याग्रेण संनावेहि भट्टारअं. — $\mathrm{R}\,|\,22^{\mathrm{b}}\,\mathrm{T}\,$ रोसिण्अं. — $\mathrm{N}\,$ कराग्रं गावचंपकाइं.

ताइं मुवस्कुमुमेहि विलोअसाइं अचेमि जेहि हरिणच्छि तुमं सि दिद्रा॥ २२॥

विदूषकः। गञ्मघरवासेण सेअसलिलसित्तगता संवृत्ता तत्यभोदी क-प्पूरमञ्जरी'। ता सिअअञ्बलेग वीजइस्सं दाव'। तथा कुर्वन'। हा हा कधं वरिह्मपवर्णेण शिव्वाविदो पदीवो'। विचिन्त्य स्वगतम⁵। भीदु ली-लोज्जाणं जेव गच्छम्ह^९। म्हायम् । भो अन्धआरणचिदं वट्टदि^९। ता णिक्कमम्ह सुरङ्गामुहेण ज्ञेव पमदुज्जाणं दाव'।

सर्वे निष्क्रमग्रं नाटयन्ति¹⁰

राजा। कर्युरमञ्जरीं करे गृहीत्वा11।

- 22 PWR भोडिं, T कसमेडि, U सुअसा । — PU सुलोअग्राइं, T सलोअग्राइं.
- $22^{d}\ P$ अवंगि, W अंचेगि, N अच्चेग, T अ-च्चमि. — P जहिं, WOR जेहिं. -N हरियांक्वि. — P तुमं पदिद्रा, OR $22^{5,6}$ OR omit. — ST omit भोदु; U तुअं.
- 221 PWNOR गठमहर॰, T ॰धर॰. S ॰वा-सेंग्रे ट्व, \mathbf{U} ॰वासेंग्र ट्व. — \mathbf{P} सलिल-सित्त॰. — STU ॰ सित्तसव्यगत्ता. — P WNOR संभूदा, T संउता. — PN त-तभोदी, W तदो भोदि, SU तत्तहोदिं, T तदो होदिः — W कप्पूरमंजरि, SU°वरिं.
- 22º WSTU omit ता; OR ता इमं. P OR सिच॰, WN अंचलेखा -- PN वि-जिस्सं, W विज्ञिसं, SU वीनिस्सं, T विज्जाइसां.
- 224 S हा once. W कयं, STU कहं. -P परिल्लवगोग, W वरिल्लंचलेगा, OR वरिल्लपल्लवेगा, STU वरिल्लपल्लवपवगो- 2211 STU नायिकां इस्ते — PNOR धत्वा-

- गा. P गिळादो, WN गिळागो, m OR विज्ञाविभो, m ST ग्रिकाविभो, m Uगिट्यासिओं -- N प्यदीपों, R पदीओं, S पर्इओ, T पर्देखो, U दीवो.
- होद्. W •लुक्नाग्रे, SU •लुक्नाग्रं — P ज्येव, WN ज्जेव, STU omit. — P गच्छामो, N गच्छेच्न, STU गमि-स्सामो; U adds दाव.
- $22^{8}\,\mathrm{N}$ omits मी; U भी भी. P अंध्यारं ग्रिच्चिदं, W अंधारपग्रिच्चदं, N अंधआ-रेण गाहिदं, STU क्षंधआरेण जिदं तिहुवगं (U Haui). — OR usfa, STU ags.
- 22° P गिक्समंमा, S किश, T किञ्च. PT स्रंग॰, OR स्रंगा॰. — P योव, NO न्नोट्य, R नेट्य, STU अमुद्देशो ट्य. — OR omit दाव; ST पविसम्हः
- $22^{10}\,\mathrm{N}$ निष्कामां नाटयंतः, TU तहे (T तह ति नि॰ (U परिक्रम्य निष्कामं).

मज्ज्ञ हत्वििअपाणिपञ्चवा ईस संचरणचच्च्रा हव। जं चिराअ कलहंसमगडली होउ केलिगमग्राम्म दूहवा॥ २३॥ स्पर्शसुखमभिनीय1 ।

जे गावसा तिमितसा कगटआ जे कलचकुसुमसा केसरा। अज्ज तुन्झ करफंससिक्खणो ते हवन्तु मह अङ्गसिङ्गणो ॥ २४ ॥

वैतालिकः। सुहणिवन्धणो भोदु देवस्स चन्दुज्जोदो²। भूगोले तिमिरागुवन्धमलिगो भूमीघरे व द्रिए संजाआ णवभुज्जिपञ्चरमुही जीग्हाइ पुद्वा दिसा। मुज्जनो मुजजन्दकेसरिसहासोहाणुकारे करे चन्दो एक्कलाकमेण अ गओ संपृष्णविश्वत्रणं॥ २५॥

अवि अ।

ठ्ठिद॰ — Mss. ईसि (P ईसं). — N रंचरपापल्लवा, O ॰वधुरा, R ॰वंधुरा. -P ਦੂਰਂ, WNO ਸ਼ਰ. — STU ਜ਼ੀਵਿ (T होइ, U होदि) ईसि कलकंठिसंचराः

23b OR तं, T जं अचिराक्ष. — PWOR भोद्र, N omits; STU होइ. — N दु-हुट्मआ.

231 P परस्परं स्पर्भः, T सुखस्पर्भमिनः

 $24^{\circ}\,\mathrm{PO}$ तिउसस्र, W तउसस्र, N तिउरस्स्र, R दिउससा, T फाणिससा. — PNS कदंब॰, W कयंव॰. — P भुकुलस्स, W ·क्समस्स, OR •मउलस्स

अंति, STU भवंतु. — P मुद्द अंगणि-गादा, WO गागु गिजिजभा धुवं (O धुअ), O in the margin मह देहसंगआ, R महोहूसंगआ, TU मम अंग॰.

 23° P ेिंस्यद $^{\circ}$, WORSTU ेिंद $^{\circ}$, N दूत्य- $|24^{\circ}$ P वै $^{\circ}$ पठित, T वैतालिकपोरेकः, U omits वै॰. — W सुदृणुबं॰, U सुभ॰. — OR STU होद्. — P चंद्रजोड, WNSTU चंदुज्जोओ.

25° PO 'हरे, W 'हर, N 'धरे, R 'द्यरे, U ॰चरा. — NOU a. — PWNRTU द्विदे, O किदे but in the margin द्विदे.

भ्भभा, OR दह्या, SU दुब्भभा, T 25 P जं जादा, WNORTU संजादा, S च्या. — N जोद्धाक्ष, STU ॰ए.

> $25^{\circ}\,\mathrm{P}\,$ मुखंतों, $\,\mathrm{W}\,$ मुखंतों, $\,\mathrm{ST}\,$ मुंचंदों. — $\,\mathrm{P}\,$ मुचकुंद॰, WORS मुचुकुंद॰, N मुचुउंद्र॰, T मुचुअंद॰ — W ॰केसरि॰ — OR 'सिरोसोहा', S 'सिहारेहाणुराए, TU 'सि-हारेहागुआरे-

24b NOR ॰ फंससंगियों, S ॰ पंच॰. — N उ- 25d POR पेक्ब, N पेक instead of एक्स. — NOR 'कलाङ्कमेगा, STU 'कलङ्कमेगा. — OR व. — Mss. गदो. — N संपुष्प॰.

25¹ N omits.

अनुङ्कुममचन्दर्णं दसदिसावहूमग्डर्णं अंकङ्करणमकुराइलं भुवरणमराइलीभूसर्गं। असोसणममोहणं मअरलञ्डणसाउहं

मिअङ्कितरणावली णहअलिम पुन्निज्जइ॥ २६॥ विदूषकः। भी कञ्चणचरारेण विखदा चन्दुज्जीदलन्छी । ता संपदं मा-शिक्षचगडस्मावसरी'।

नेपथ्ये3

द्वितीयो बन्दी ।

डन्झनागुरुधूववट्टिवलआ दिज्जनदीवुज्जला लिबज्जनविचित्रमोत्तिअलआ मुचनपारावआ। मज्जिजनमणोज्जनेलिसअणा जम्पन्तर्र्ड्सआ सेज्जुळङ्गवलनामाणिणिजणा वर्टनिन लीलाघरा॥ २९॥ अवि अ'।

- अक्तंक्त्ममअंदर्णः N दहदिहावधूमंडलं — W °बहु°∙
- $26^{\rm b}\,{
 m T}\,$ अर्कुकुममकुंडलं. ${
 m P}\,$ भवगा॰, ${
 m N}\,$ तुअ-गु॰, OR भुभगु॰, STU धरगि॰. — OR ॰मंडलीमंडणं-
- 26° N असोसगामपोद्यगं. T ॰ लंकगासाउधं.
- 26d P नहथलंगि, T ग्राह्थशम्म. P पूंज-स्तर, W पुंजिन्नदिः
- of भो, STU omit. — P कराचंडेग, O ॰चंदेगा विशाआः — P पढमोगायचंदु॰ — Mss. ॰ज्जोअ॰. — W ॰क्रनी.
- संपद्, U संपंडि
- 263 OR नेपथ्यार्छे

- 26° OR place 26° after 26°. TU | 27° ORSTU omit बन्दी. P adds पठ-ति. — N ढञ्जंता॰, O उञ्जंता॰, R दुज्जता॰, S संझंतागर॰, T उझंतागर॰, U डज्झंतागरः. — PN ॰धूम॰, R॰ धूअ॰, TU ॰धूष॰. — S ॰षष्टि॰. — N ॰बहलाः — P दिज्झंत', N दोअंत'. — NORT ॰दोउज्जलाः
 - $27^{
 m b}~{
 m OR}~$ धोइउजंत $^{
 m c.}~-~{
 m U}~^{
 m e}$ विइत $^{
 m c.}~-~{
 m P}$ WNOR 'लदा. — N मुज्जंत', ORSU मुंचंत $^{\circ}$, $^{\circ}$ मुचंत $^{\circ}$. — $^{\circ}$ शादावआः
 - $27 \circ \mathrm{T}$ आसञ्जत $^\circ \cdot 0$ ॰मग्रुख $^\circ$, R ॰मग्रु-गुगुः. — NSTU जप्यंतः, W जंपंतुः.
- $26^{2}\,\mathrm{P}$ ला, SU omit ता. P सपदि, $\mathrm{S}\,|\,27^{4}\,\mathrm{P}$ सज्जोत्संग $^{\circ}$, N सज्जूत्संगचलन्त $^{\circ}$, TU सेञ्जूसरंग°. — P मिञ्जाजहा, WOR सेडजाहरा, N लीलाहरा, T 'परा-

देना कप्पूरपूरकुरणिमव दिसासुन्दरीणं मुहेसुं लगहं जीगहं किरला भुवणजणमणाणन्दणं चन्दणं व। जुषां कन्दप्पकन्दं शिहुवराकलगाकन्दलिल्लं कुराना जाआ एगाङ्कपाआ सरअजलहरुम्मुङ्कधारागुकारा॥ २५॥

विद्यकः।

गिरिमुत्तंसी ग्रहसरहंसी। णिह्वणकन्दो वट्टइ चन्दो॥ २०॥

क्राङ्गिका ।

ससहररइअमर्ट्टो माणिणिमाणघरट्टो। गावचम्पअकोअग्डो मअगो जअइ पअग्डो ॥ ३०॥ कर्पूरमञ्जरीं प्रति । पिअसहि तए किदं चन्दवसार्यां महाराअस्स पुरदो पढिसां ।

कर्पूरमञ्जरी जन्जते³ । जुरङ्गिका पठति⁴ ।

28º PS दंता. — T ॰पंर॰ .— PO ॰संदरायंः | 29º PN विद्वयाअ॰, WR विद्वअय॰. — N — PST सुहेसु

28 TU सिपहं - WN किरंती - WN OR भुअगा. — R 'मणागं, S 'मणो-गांदगां. — P omits चंदगां; T चंदगा. -PO at, WN a, T a.

28° PSTU जिन्हों. — N कंदप्यमूल, SU कं-दणदणं, T कदण. — PWOR तिह-क्षगा॰, N ग्रिहुअगा॰ — S कंदलल्लं — P ज्ञयांता, W क्यांतो, S क्यांदा.

28d PWNT जादा. — P पादा सरइ जलह-रुम्मुङ्कधारानुकारो, W ॰हरोमुङ्क॰, N ॰धा-रानुआरा, O सरल॰, STU सरक्ष (S ग-भगा॰) विसहरुम्मुङ्काशिम्मोअचंगाः

29ª P दिस्बहुतंसो, W दिसअवयंसो, N दि-हुत्तंसोः — U ग्रसहसर॰

पसरङ, 0 यवअदृदु, R पअदृदु, T प-

30° P समिहरायमादो, W समिहराईभ॰, N ससहरपिअमरहो, S श्रद्वव्यमरंटोः — W मामाणिणि, U माणिणः

30 PNO कोदंडो. — T क्षत्रणो. — NOR पचंडो.

30º NORSU तुए. — PWN कदं, OR कअं, SU किशं. — P चंदवल्लहवर्षायं, O णवकळवशणभं, TU place चन्द॰ after प्रदो. — PO महाराअपुरदो, W तं म-हा॰ पुरव, S पुरक्षोः — RSU पठिस्सं, T पहिस्सं.

संबहुतंसो, 0 दिसयवहुतंसा, R दिसव- $30^{\circ}\,\mathrm{STU}$ नायिका. — P क्षधोमुखी तिष्टति instead of लडजते.

मगडले सप्तहरस्स गोरए दन्तपञ्चरविलासचीरए।

भाइ लञ्छणमओ फुरलओ केलिकोइलतुलं धरलओ ॥ ३१॥ यजा। अहो कप्पूरमञ्जरीए अहिणववत्युदंसणं उत्तिविचित्तत्तरां रम-णीओ सहो रसणीसन्दो अ'। तां प्रति'।

मा कहं पि वअणेण विभमो होहिइ त्ति तुह णूणिमन्दुणा। लञ्छण्छलमसीविसेसओ पेछ विश्ववलए णिए कओ॥३२॥ अवि अ'।

पगुरं जद वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे। दिज्जए उग कवोलकज्जलं ता लहेज्ज सिसगो विडम्बगं॥ ३३॥ बन्दमुह्निया। मुक्कसङ्क हरिगाङ्क किं तुमं सुन्दरीपरिसरेग हिगडसे।

 $31^{a} \ P$ गोर. — N दंतिदंतगाहके अचोरण, $T \ | \ 32^{b} \ STU$ लंकगाव्कविः — N ्मुसीं - — P ंवंतपंवरः — P ःचोरय. U पत्ये, T येकवः — NOR विवेदफलए. —

31^b P ठाहि. WOR भादि, T भा. — P सं-त्यणमऊ, W भाउ, N भिभा, OT भि-भो, R भिणभो, S भुभो. — P फरंतऊ, W फुरंगउ, N फुडंतभो. — P भ्तुना, N भ्तुरं, STU भ्तुणं.

31¹ N omits आहो. — WOR अहिरावअत्य॰, N अहिरावल्यदंसरारमणीओ सदो, S अिभः — N ॰िविचतता, O ॰िविचत, R विचित्तदा, S ॰िविचता, T ॰िवआत्तत्यां, U adds स. — STU omit रमणीओ — WSU omit सहो. — PNT ॰ियसंदो 31² N omits.

32° PWN कहिं. — STU वि. — W वि-अउ. — PW होहद, NT होद, ORS होउ, U होदु. — P ति, N दृत्यं, OSTU दृत्ति, R दृति.

32° STU लंकगुट्कवि°. — N °मुसी°. — P पत्ये, T येक्दा. — NOR विवस्तार. — P मिसो. — PWNOR कदो, S कि-क्षो, T किदो.

321 WNS कि च.

33° PWOR पंडुरंगि, N पंडरेगा, SU पंडरं — N जदिः — PWNOR omit विः — N रज्यते, S रच्चए, T रज्जयः — P कोमजंगः — N खंडिआ॰, S घसिआ॰, T यडिआ॰, U घडिआ॰. — POR ते, T दो.

33^b PW पुरा. — P कउन°, NS कओन॰. — POR नहिन्ज, W कहिन्ज, N न-हेदु. — P सिसियों. — W वेडं॰

331 STU चंद्रं प्रति-

34° T मुक्कसंकटः — W तुवं, OR तुकं. — WU हिंडिस, N हिंडिस वा.

गीरगगडपरिपगडुरत्तगां पेन्छ दिसमिमिणा मुहेण दे॥ ३४॥ नेपय्ये महान्कलकलः । धर्वे आकर्णितकेन वे

राजा। किं उगा एसी कोलाहलीं।

कर्पूरमञ्जरी। ससाध्यसम⁴। पिअसहि एदं अवगमिअ आअन्छ⁵। कुरङ्किका निष्करूप प्रविद्यति⁶।

विदृषकः। एदं जेव पिअवअस्सं वज्रणागदं अवगमिअ आअछदि टेवी'।

कुर्राङ्गका । ता कुज्जवामणिकरादवरिसधरसोविदह्याणं एसी हल-बोलों।

क्ट्रंपमञ्जरी। ता मं पेसेद् महाराओ जेगा अहं इमिगा सुरङ्गामुहेगा

34^{b W} तुन्द्रा बिंबपरिपंडु॰, U गोरगंध॰. — NU दिखममुखा, T दिखममिखाः — WORU ते.

341 POR महाकलकलः, WS कलकलः

34º NSTU आकर्णपंति

34° PWN पुण. — PWNOR एस. — W महाकोलाहलो.

34 PWNSTU ॰ध्यसा; STU add तिष्ठतिः

34⁵ SU omit. — T सिंह एदं अविगमिश-— PW आगडः

346 WSU omit. — P कुरंगिका । जं पिय-सत्ती यागावेदि । इति निःकस्य पुनः प्रवि-श्य च, T कुरं तथा करोति प्रविश्य पुन-रागत्य वदती

34' PNT omit विद्वतकः — P सा अहं अवगमिकण अगदा किंधसं । देवीए पियसहीए पियवयस्तस्त वंवण कदमवगदमणं,
W देवीए पियवयस्तस्त वंचणा कदमवग,
N देवीए पियवयस्तस्त वंचणा कदमवग,
सिदं । कुरंगिका । भट्टरअस्स वंचणं किदं

तर सह संगमं जाणिअ आअकृदि देवी, O देवीर पिअवस्तेण वंचणा कदे ति अवगिमअं, R देवीर पिअवअस्तेण वंचणा केद ति अवगिमअं, R देवीर पिअवअस्तेण वंचणा केद ति अवगिमअं कुरं पिअसिह भदारअस्स वंचणं कदुअ तर सह संगमं जाणिअ आकृदि देवी, S पिअसिह एदं
एट्य पिवअवअस्तं वं॰ आअच्छद् अवगमिद्रं देवी, T पिअसिह एदं एट्य पिअवअस्स वंचणागभं अव॰ आ॰ देवी, U पिअसिह एदं जेट्य पिअ॰ वंचणागभं अव॰
आ॰ देवी.

34° P कथयित कुरंगिका कथेदि कथयित कुरंगिका कथेदि कथयित, NR omit कुरक्रिका see above; T विदृ॰ — POU omit ता; NR तेगा — N omits कुड्ज — PWNTU °िकराअ॰, OR °िकरात॰ — P °वेरिस॰, NSU ॰वरिसवर॰, T ॰वरिसहर — P ॰सोवेद॰, NOR ॰सोविद॰, T omits ॰सोविदल्लागं — PWNORS एस, T सो. —
NOR हलहलो, T कोलाहलो

ज्जेव पविसिक्ष रक्खाघरं गच्छामि जाव देवी महाराएण सह सं-गमं ण जाणादि'।

द्ति निष्कान्ताः सर्वे¹⁰ । वतीयं जवनिकान्तरम् 11 ।

34° STU omit कर्षूं . — PORT पेसद् , N पोसर्, S पेसड. — STU पे क्यूरमं-जरिं महाराओं — P जेगाहिमिमिगा, ₩ जेगा उजेव इहागदा वि गा जागी-आमि omits अहं इमिगा - N omits क्षचं; STU क्षचं वि. — OR स्रंगिआ-दुवारेगा, TU भूहेगो. — P योव, WS 3410 PN इति परिक्रस्य निष्कांताः सर्वे N पीवसिश - PW रक्बाहरं, N र-

क्लाहरअं, 0 रक्वाघरं, R क्वीघरं, T रखा-धरं. — N जात, OR जह, SU जेगा, T तेश. — U omits देवी and सह; ST महाराएण संगमं देवी. — N omits ग्रा. — W यागादि, S आगाद, T आ-णादिः — W adds राजा। एवं कृणम्हः

omit; NR जेव्य, O ज्जेव्य, TU व्य. — 3411 U इति तृतीयं. — PWSTU यवनि-

ततः प्रविश्वति राजा विदूषकम्च¹

राजा । अही²

गाढअरुम्हो गिम्हो पवलो मअगो कहं गु सीढवी। सा उग सारङ्गन्छी एक्षघरे वि दुलहा विहिणा॥ १॥ जदी' इह नुमुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं ति मखे। जरढरइकरालिओ अ काली सह अ जगोग पिएगा विप्पलम्भो॥२॥ विदृषकः । एके मम्मधवाहणिज्ञा असे तावसीसणिज्ञा'। अम्हा-

0º NS omit राजा.

1º PWNOR गाढअरो. — W अम्ह गिम्हो, N गिम्हमपवर्गो, T omits गिम्हो. — P पबलो, W अहो पवलो, N प्रअंडो, $T \mid 2^{b} P$ जठ॰, NR जरठ॰, T जरठ॰. — PWपक्षलोः — POR पवणो, W मलयपव-गों, N omits. — P त कथं, W ता कहं, NOR ता कथं. — P omits ग्रा. - PWNOR Hecai.

16 PWNOR omit. - SU omit fa. -SU दल्लहा, T दुलाहा.

11 S omits.

2ª PSTU omit इह. — S °सरसंकगाअरा-गां. — PW इदमुभअं, N इदमुभरअं, O द्रदश तहा and in the margin as RU इदमुहक्षं, S इदमिह, T इदमुभवं — ORTU far, S कं fur. — O an corrected to g, STU omit g. -W दूसयं, N दुस्तहं, SU सुदूसहं. —

NOR ॰रवि॰. — PWOR ॰करालिदो, N करकियों. — U omits आ — N आनोः — PWN सुद्धः, OR तह अ, ${
m T}$ सहजः — ${
m SU}$ विष्णओओ, ${
m T}$ विष-वोवो.

21 N एक्को, OR एक्के दाव, STU भी एक्के; T adds æ, U adds एख. - PW æ-माह॰, NOR ममाह॰, ST वमाहसा, U मम्महस्सः — PW ॰वहिंगान्जा, N ॰बा-हिंगाज्जो, O °तंविगाज्जा, R and O in the margin ॰हगागिज्जा, T बाहगिज्जो वि अ किं उगा कृहार and omits the

रिसो उण जणो ए कामसा बाहि एज्जो ए तावसा सोस-रिएज्जो ।

नेपथ्ये3

मुकः। ता किं <mark>णु क्बु दे मूलुप्पा</mark>डिदचूलिअं सीसं करिसां'। राजा । विक्रस्य⁵ । वअस्स लीलावणसन्छन्दचारिणा केलिसुएण किं भणिदं'।

विदृषकः । सक्तीधम⁷ । आ दासीएपुत्त भुत्यह्मजीग्गी सि⁸।

सवं तुम्हारिसाहिंतो संभावीअदि जद्द मे ए होन्ति पक्खाव-लीओ"।

राजा । कथं उड्डीगो विअ" । विदूषकं प्रति 12 ।

rest. — N अस्तो, U omits अस्ते ता॰. — N ॰सोसग्रिक्को, S तावससो॰.

2º T omits. — P ज्ञामगो. — N काम-बाहिगाञ्जो omits the rest. — P व-हिगाञ्जो, WO बहिगाञ्जो, R हागिगा-ञ्जो. — OR तावसोसगाञ्जो. — SU add किं उग छुहार.

26 SU omit वशस्य — N व्यां स्त॰, U

॰वगस्त॰. — P केलीसवसउंतेग, W केली॰, TU ॰सउंदेग. — WT अग्रिअं.

27 W omits.

28 PORST आ:. — OR •उत्त. — P भ्रंजि-यायजोगे, W सुल्लयकारणजुग्गो, N भुति-जोग्गो, R भुत्युल्ल•, STU जालिक्षभक्छ-याजोग्गो

2¹⁰ N मुक: सच्चं. — P °सेहिंतो, N तुझारि-हिन्तो, S तुझाहिं, T तमाहिंतो, U तु-झाहिंतो. — PNTU संभाविज्जिद (TU °ज्जद्र), S संभावीजद्र. — PWOR ज-दि. — OR मह. — W ग्रा मे. — P होंतिउ, W हुंतीउर. — STU प्रकव-वालीओ, U प्रकवारालीओ.

2¹¹ N राजावलोक्स, SU रा । विलोक्स — WORSTU कहं. — P ट्य, W omits; O विअद, R विअदि.

णिसा तलिणवित्यरा तह दिणसा वड्डतणं ससी लहइ खगडगां तह अखगडिवची रई। णिदाहदिअहेसु विप्पुतइ जसा एस क्रमो कहं ए स विही तओ खुरसिहाहि खरिडज्जइ॥३॥ किं च णिउणं सलाहणिज्जी जड् सुहअसंगमी भीदि'। जदी' मन्द्रग्हे सिरिखगडपङ्ककलगा आ संद्रमोल्लंसुअं लीलामज्जणमा पञ्जोससमअं साअं सुरा सीअला। गिम्हे पिळमजामिणीणिहुवणं जं किं पि पन्नेसुणो एए पन्न सिलीमुहा विजइगो सेसा सरा जज्जरा॥ ४॥ विदूषकः। मा एवं भण्।

पग्डु ऋ वि ऋ रिअ णा अल आ दला णं

3° N गिहा तह ग वित्थरा जह दिगोल दौह-त्तर्गाः — WOR दिग्रेसुः — P वदुत्तर्गा and बहुत्तगां, OR बडूतगां, S पुडूतगां, T उद॰, U बुडू॰.

3b P लहरि, NOR लहदि. — P देवी instead of रई.

3º TU गिदाघ॰. — P ॰दियाह्रसुं. W ॰दिश्च-सेसु, N 'दिश्रसेलु, ORT 'दिवसेस्. -॰रदि — STU कस्स एक्क्कमो, P एस द्धामो.

3^d WN कथं — W स ग्रा. — PWNO तदो, R तडो. — STU कहं गा विस-मेस्योः — PNO ॰ हिं, W ॰ सिंहा हिं, R •िसहां इं, SU •धराहि, T •धराए. — W °न्जद्व, N खंडन्जदि, OR °न्जर.

31 N किं चा, R किं वा. — STU गिच्छ — PWN सेविगाज्जो, STU सहिगाज्जो गिह्नोः — P जहि, WNOR जदि, T जद ज — W सुहिसंगमो, N लुहअज-णसंगमो, STU पिअजणसमाअमो. — P WN होदि, S भविस्सद्, T हविस्सदि, U भविसादिः

4º P मन्झचे, NRSTU मन्झखे, O मज्ज्योः — S सिरिकंठ · — O भुल्लंसुंअं, N ॰मोल्लंसअं-

P विफुरदि, W विफुर=, N ॰रंदि, $OR \mid 4^{b} P$ ॰मन्नग्रायं पउससमये, W पउस्म \circ , ORपदोस॰, U ॰मन्झगामप्यक्षोस॰, STU ॰स-मआ. — WS सीलआ.

4º N गायहे, T गिमे. — PN श्वाहुअएं. — Pomits fu; N a, ST fa.

4d P eg, W egi, NORSTU eg.

41 NORSTU vezi.

 $5^{\circ} P$ पंडुत्यविरिदिनापः, W पंडुत्यविः, SU॰क्कर्॰. — WNORSTU क्रुरिद॰. — Mss. ॰लदा॰. — S ॰णदाणं-

साहारते ह्यसपेसलपोप्पलागां। कप्पूरपंसुपरिवासिअचन्दगागां भद्दं शिदाहद्अहार्णं वअस्स होउ॥ ॥॥ राजा। एदं उग एत्य रमिंगुज्जं'। सपचमतरङ्गिणो सवणसीअला वेणुणो समं सिसिरवारिणा वअणसीअला वारुणी। सचन्दग्रघगात्यगी फरिससीअला कामिग्री णिदाहदिअहोसहं सअलसीअलं कस्स वि॥ ६॥ अवि अ'।

लीलु त्रंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो अङ्गे ओल्लं वरिल्लं रमणपणइणी मेहला उप्पलेहिं। दोमुं दोकन्दलीमुं गाविसवलआ कामवेज्जोविगज्जो तावातङ्केक्कतन्तं महुसमअगमे एस वेसी ८ बलागं॥ ९॥

 ${f 5}^{
m b}~{
m W}~$ सहार $^{
m o},~{
m N}~$ साहोर $^{
m o},~{
m OR}~$ साहोडिवल्ल $^{
m o},~|{f 6}^{
m o}~{
m OR}~$ ॰ घगात्यली, ${
m STU}~$ ॰ रसत्यग्री. — ${
m PNR}$ STU साहाविओल्ल \circ . — WNOR \circ य-रिपेसल°, S ॰रसपेसगा॰. — PR ॰पोफ-लागं, W प्यक्तागं, N पोफहागं, O °फोप्फुलार्याः

5° OR ॰फंस॰, T ॰पूर॰. — PWNOR ॰वा-सिदः, T वासिआः — S व्युस्यआगां, T ॰ प्योत्यं आग्रां, U ॰ वत्य आग्रां.

5d PN ॰िदअसाग्र, W ॰िदवसाग्र, ORSTU ॰हागा — PNOR भोद, STU होदू.

5¹ O omits राजा. — WS इदं, OR एट्यं — PWNOR पुरा. — P श्रात्य, W पिक — N रमगाज्जं

6° N सर्णचम॰. — W वेगावी, N वेग्ग्गा.

6 N वारियो.

सअग्रासीअना, W सायखः, O सअग्राः corrected to फरिस॰. — T ॰सोदाला

6d P ॰ दियस्सोसहं, W ॰ दिवसो॰, NU ॰ दिअ-सो॰, T ॰ दिहसो॰. - PW भग ग सी-यनं, T सञानसीअनं.

7* P जीलुत्तंसो, W जीजो॰, OR जीलुत्तंसं. — N सरीसं त्यगा॰, ST सिह्नगु॰, U सिह्नर॰. — N सिंधुवारगाः

76 T जहरापराष्ट्रणी मेहालाः

7º P 'कुंद्रलीमुं, TU 'कंदलेमुं. — P अववि-सवनयाः — P कामग्रिज्जो मग्रिज्जो, W 'विज्जो मगुज्जो, N 'वेद्रझो मगुद्रझो, O वेडजो मगोखाः, R वेडजो मगोगोः

7^d P तावत्तंकंकवमार्गां, W तावातंकिक्कतंतं, N

विदृषकः । अहं उगा भगामि ।

मन्द्रगहलगहघणचन्दणपङ्किलागं साअं णिसेविअणिरन्तरमञ्जणागं। सामासु वीअणअवारिकणुक्बिआगं दासत्रगं कुणइ पन्तसरी वहूगं॥ ৮॥

राजा । स्मरणमभिनीय ।

पचङ्गं णवह्नवभिङ्गघडणारम्मे जयो संगमी
जायां तायाँ ययां व रित्तदिश्रहा गन्छिन्ति दीहा अवि।
जायां ते अ मयां पि देन्ति या रहं चित्तस्स संतावियो।
तायां जिन्ति मयोरिहेक्कजयाया मासोवमा वासरा॥ ९॥

भावो गिम्हेिं इतन्तो, OR तावातंककवमा-गां, S तावुक्कंभेक्कतंते, TU तावुत्तंभेक्कतंते। (T ताउत्तं॰). — WR भादे, O भसमस् गदे. — N बलगां

71 PW un, S omits.

- 8º W मज्झ्यहसयह॰, OR मज्ज्ञयहर वहलचंद-रा॰, ST मज्झ्यहित्स्ययवचंदरा॰, U मज्झ-राहदिस्ययवचंदरा॰. — TU ॰सीअलागां
- 8^b P निमेविद॰, W ग्रिवेनिय॰, NOR ग्रिवे-सिद॰, STU साभगहमेविद॰ (S ॰मेविअ॰). — TU ॰ग्रिपंदर॰.
- 8° N इसीसि, STU ग्रीसासु. N वीभग-वा॰, STU बीभग्रिअ॰. — PWNORU ॰कगुक्तिवदाग्रं, S ॰कग्रोल्लिदाग्रं, T ॰क-ग्रुखिदाग्रं
- $8^4 \, PW$ कुर्याद, N वहाँद, R कुराघ. W बहुयां, NO बनायां, R वनायां.
- 9º P पञ्चवज्ञो, W पंचमां, OT पञ्चमां. R प-व्यंमां. — NOR ॰ क्स॰, STU ॰ चूद॰. —

- S °भंग°. T दियो. WOR संगमं, O in the margin संगमो.
- 9 WOR वंक्रताया मयामिम होति सहसा जे याम हल्लोहला (W व्हलो); O in the margin as our text. — PNOSTU ताया. — PO खयां व झति, N कवयां भवंति, TU खयो व्यः — O दशहा. — P यच्चंति, N वद्दंति, O वदंति.
- 9º P जायां सो या खयां पि, WOR ते याहं या खयां (W खयायां omits या) पि, NSTU जायां ते (SU दो) अ मयांमि, O in the margin याज्वं जाया खयां पि. ST दंति. P नि, T omits या. PW रई, T रइ. SU रित्त व्य, T रित्तं च. P ते तावियों, WOR संदावियों, STU उत्तावियों.
- 9^d P जित, N ब्रुन्ति, T दिति, U ठीतः P मग्रोरहेकः, WOR जक्षामा दोहरतमाः — NT मसोपमाः — S वसराः

विदूषकं प्रति । अस्यि तग्गदा का वि वसा ।

विवृष्णः। अत्यिं। मुद्धादु पिअवअस्मों। नधिम मुहासिदं दें। जा सा नप्प्रमन्नरीए रन्नाभवणे मुरङ्गा दिखा सा देवीए दिद्धां। तदो तं मुरङ्गादुवारं देवीए पिहुलसिलासंचएण णीरन्धं नदुअ णिवडंं। अणङ्गसेणा नामसेणा निलङ्गसेणा वसन्तसेणा विभ्नमसेण ति पन्च चामरधारिणीओ सेणन्नणामहेआओ सदेण फर्राङ्कदफ्रअकर-वालहत्याओ नारामन्दिरस्स रन्नाणिमिन्नं पुत्रदिसाए णिउन्नाओं। अणङ्गलेहा चन्दणलेहा चिन्नलेहा मिअङ्कलेहा विभ्नमलेह

94 P सुखेद, W सुखद .— STU वअस्तोः

N बहलसिला॰, STU पिंगलसिला॰. —
T ग्रारिधे. — W कदुद्दय, S करिश्च. —
W ग्रिवसं, NR पिहिदं, O omits;
STU ग्रिबंधिश्च. — P देट्या पृषुरसिलासंचयेन बंधापितं नीरेशं स्त्वाः

98 W असं च before असङ्गः — WOR क-निंगसेया कामसेया, N कनंगसेया वसंत॰ विकाससेगा चिन्तसेगा गामधेआओ omits कामसेणा and ति पंच; ST विकामसेणे ति पंच - PN omit सेगान्त॰, WOR भेण ति ग्राम॰, W ॰धेया, OR ॰हेआ. — P omits सहेगा-हत्याओः — NOR omit सद्देश; S सद्देश वि. — W फर-क्रिटफरया करवालहत्या सहचारणीउ, N एकारकंपिटकरवालधारिग्रीओ, OR फर-क्विद्यपारकरवालहत्याओं (O कर°), S परप्यरं किं पि कलवालहत्याओं फलआवो, T परुष्परं कंपिटकरवालहत्याओ सच्चंमा-वो, U परप्परं कंपिदकरवालहत्याओ सफ-लाओ - N कारमंदिरक्वा , SU कारामंदिराक्खा॰, T बंदिचराक्खा॰. — P 'देसाए, N 'दिसाओ, T 'दिसा - $\mathbf S$ शिव्रुताओं. $\mathbf T$ शिउच्चाः

^{9&}lt;sup>1</sup> P राजा विदू॰, S omits.

^{9&}lt;sup>2</sup> PW अवि अ अस्यि, N वअस्य अस्यि, STU किं अस्यि after वता. — N त-गा, OR तस्थादा

⁹ PWSTU कहेमि — P सुहासियं, W क-समुहासियं — P त, W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू ।.

⁹⁶ P जं सा, W omits सा; N जदो प्रहुदिः
OR जदो पहुदि सा. — PNOR अंजरी. — P रक्ताभव्यण, N अवणादोः
— P सुरंगादुवारं, N सुरंगादुआरे, O सुहंगा, R हंगा, T सुरंगदुवारेणः — PN
omit दिखा; T गदा. — PNOR omit
सा. — POR omit देखीए. — P दिठुं,
OR omit. — WT add राजा। तदो
तदो। विद्रवकः

^{9&}lt;sup>7</sup> P translation only. — N तदो प्रहुदि, OR तदो आरहिश, SU तदो अ. — WT omit तं. — OR सुसंगा॰. — W N ॰दुआरं, STU ॰कुहरं omit देवीए. —

त्ति लेहनाणामहंआओ पन्न सेरन्थीओ पृह्विदिसलीमुहधणुहत्या-ओ दिक्वणदिसाए णिवेसिदाओं।

कुन्दमाला कञ्चणमाला वज्लमाला मङ्गलमाला माणिक-माल ति मालनाणामहेआओ कलिद्कुन्तहत्याओ तस्रोलकरङ्कवा-हिणीओ पिळ्मिद्साए ठाविदाओं"।

अणङ्गकेली बक्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि त्रि केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-ओ उत्तरिद्साए आढत्राओ"।

9° P ता अगंगः. — OR चितलेहा चंदलेहा, STU चंदणेहा (U चंदलेहा) मिअंकलेहा चंदलेहा, W मियंगः. — SU ॰ लेहे ति. — PWORS omit लेहन्तः; N ग्रामधेआओ, T ग्रामहेआवो. — U omits पञ्च. — P पुंसिदसिलमुहध्यणहृदृत्येण निवडणिलद्वतो-ग्रास्ट्रद्धरधाणुक्कसस्सण समं सरंधीसत्येण, W पुंखितसिलीमुहध्यणुहृत्या निवडसंनद्धसंध्यीसत्येण, N ॰ सिलीमुहहृत्याओ, OR ॰ ध्याहृत्येण ग्रिवित्य(R ॰ दृः)सेंधीसत्येण सह (R omits सह), STU ॰ धणुह्ं वहत्याओ — P दिक्वगाय दि॰, N दिन्याय दि॰, S दिहिविहिणिसाय. — OR ग्रामें वेसिआओ, S ग्रिउत्ताओवेसिओ, T ग्रामें चतावो

910 P कुंद॰ कंचरा॰ वडल॰ कुवलय॰ मंगलमाले.

W कुंद॰ चंद॰ चंदगा॰ मंगल॰ कंचग्रामाल.

N कुंद॰ चंदगा॰ कुवलअ॰ कंचगा॰ मंगल॰ माग्रिक्कमाल, OR कुंद॰ वडल॰ चंदगा॰ कुवलअ॰ माग्रिक्क॰ (R adds कंचगा॰) मंगलमाल, STU किद॰ कंचगा॰ वडल॰ (T बडल॰) माग्रिक्क॰ रअग्रमाले (S ॰ला, T ॰लं). — PT ति, N ति सत्त.

PW ग्रामधेयाउ, N माल ति ग्रामधेआ-भो, OR ग्रामहेआओ, S मालग्रामहेओ पंत, T ग्राम. — P उद्दयहत्यकलिदकृंदेग्र परिससहस्सण परिवेदिदाओ, W तह क-लिदकुंतहत्याउ, N ग्रावणिसदक्ंतहत्यपा-इक्कसहस्सेण, OR कलिदकुंदहत्याओ, S omits; T कंपिदकुदलदुग्गेंतो, U कड्डिअ-कोदंडलदुगेंओ. — P तंबोलकरंडवाहिछं, W तंबोलकरंडल, R तंबोलकवाहिग्गोंओ, S तंबोलकरंगवाहिग्गोंओ दंडहंग्राओ दिह-विद्यामाडिककोअंडलदुगेंओ, T तंदृल॰, U तब्बूल॰. — PW ठिवदाउ, N ग्रिवेसि-दाओं

9¹¹ T अंगकेलि ववरक्कामराअकि ति. — W OT वक्कर॰, N कर्कर॰, R पुक्कर॰, SU ब- ब्वर॰. — PW संदर॰ राअ॰ कंदण्यकेली, N कंदण्य॰ सुंदर॰ ग्रीलुण्यलकेलि, OR रा-अ॰ संदर॰ कंदोदकेलि, S सुंदर॰ काम॰ राअकेलि, U काम॰ राअकेलि. — PW omit ति. — PS omit केली॰; WN ग्रामधेआओ, OR ग्रामहेआओ, T केलिअंत॰. — P चेडियक्कडतलाविडरिल्लेग्र मिच्यसहस्सेग्र समं, W फडयकडयल्लचि-

ताणं पि उण उविर मन्दारवदी तरङ्गवदी कञ्चोलवदी मदि-रावदी केलिवदि ज्ञि पञ्च वदीणामहेआओ कणअचित्तदण्डहत्याओ मुहासिदपाढिआओ अन्झक्बीकिदाओ"। राजा। अहो देवीए अनोउरस्स दासीसामग्गी"। विद्युषकः। एसा देवीए सारङ्गिआ णाम सही किं पि विस्ववेदुं पे-सिदा"।

ततः प्रविश्वति सारङ्किका ¹⁵

मार्गक्षमा। जअदु जअदु भट्टा¹⁶। देवी विखवेदि¹⁷। अज्ज वडसावि-त्रीमहूसवीवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-बाइं ति¹⁸।

त्तला विवुधाविदुरिल्लाउ, N फालक्षखग्यधारियां भो पापिइक्कसहस्सेण समं, OR फड-अचक्कवेल्लयाविङ्जुरिल्ला, S सफलआसिल्ला, T कयाअवेत्तथारयां भो, U कयाअवेत्तदंडहत्थाओं — P मञ्ज्ञणवालां उ, NTU omit; OR मञ्ज्ञणकरोओं, S ॰पालिआः — W केलीसहेण उत्तर॰ — PS आयाताओं, W अढताउ, T पच्चिकविकादावो, U पच्चकविकादा आयांताओं

912 U omits. — ST अखं वि, N तागं वि — PO पुण, W मन्द्रो, R omits; T उगो. — ST उविर मिन्दरस्स. — P मिद-रावदी कल्लोल॰ तरंग॰ मागा॰ केलिवदीदि, W मंदार॰ कल्लोल॰ तरंग॰ मदिरा॰ केलि-विद, N मिदरा॰ केलि॰ कल्लोल॰ तरंग॰ मागावदी, OR मंदिरा॰ कल्लोल॰ अगंग॰ केलिवदि, S दार॰ तरंग॰ कल्लोल॰ मिदरा॰ केलिवदि. — PT ति, N पंच ति. — WOR omit पंच वदी॰, N see below. — P ॰धेयाउ. — W कगायिवत्त॰, N परिहारकुमारीओ कगाअ॰, S कगाअवेतंदो॰

लिअकराओ, T omits, see iv. 911. —
P मुहासीयपिडयाउ, W मुहासिआ, NS
सुहासिआपाठि॰, O सुहसिअ॰, R सुहास्पअपाठि॰, T सुहासिहपाटि॰. — P अदकर्वीरदाओ, W अह्कर्वी॰, N बंदीगामधेआओ अद्धक्वी॰, OR अद्धक्वी॰, T
अञ्झखीदावो. — WNOR ॰कदाओ. —
PW add पंच बीगाकारीओ, N adds ति.

913 PWNOR अहो देवीय सामगा अंतेउरोचिदा.

914 N भो वअस्स देवीय एसा, SU एसा वि,
T अहो instead of एसा. — W किमिप, T कि वि. — P विद्यावेदुमागदा,
N ग्रिवेदहतुं, OR विस्तिवदुं कि पि, TU
विस्ताविदुं. — S पेसिआ. — P adds
राजा। आगच्छदुः

915 STU ulaxu.

9¹⁶ PN omit सार॰ — SU जेंदु, T जेंदु २. — WN महाराओं

WOR omit पंच वर्दी, N see below. 917 PN देव देवी, W भट्टारकं देवी. — N — P °धेयाड. — W कर्णायवित्त , N विकावेदी, U °वेइ.

परिहारकुमारीओ कगाअः, S कगाअवेतंदो- 918 P भाउभूदमादावडसावितीमहोसवे पेक्खेव-

राजा। जं आदिसदि देवी"।

चेटी निष्क्रान्ता 20 । उभी परिक्रम्य प्रासादाधिरोक्त्यां नाटयतः 21 तन: प्रविश्वति चर्चरी²²

विदूषकः । मुत्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिणंसुआओ। सिज्जिन असोसिमिनी पेन्छ जनाज्जलेसं मिसवारएहिं॥ १०॥ इटो अ'। पिक्समन्ती उ विचित्तवन्धं इमाउ दोसीलह णचणीओ। बेलिन तालागुगअप्पआओ तुहङ्गणे दीसइ दगडरासी॥ ११॥ समंससीसा समवाहुहत्या रेहाविसुडं अवराउ देनि।

गाई, W भाउयाद महूसउवयरगाई, N चउत्यदिअहे भविअ वटसावित्तमहुसवोअ-कारणार्ः, OR वडसाइतीमहूसवीवअरणार्ः, S तडाअमहूसवीवरणाद्र, T तटाअमहुस-वीवकरणाई, U तडाअमहू॰. — P देवेण केनीविमाणपासादमारुहिअ, N देवेण के-निविमागुप्पसादमारुहिअ — W देवेग देवी पिक्लिटव्यिण, N °दव्य, T °दव्यं-— P omits ति; W तिति, NR ति. 919 P आदेशे, NS देवी आग्रवेदि, TU देवी

921 NOR omit परि. — P प्रासादरोत्त्रगं, W शोहनाटितकेन, NU प्रासादारोहणं, T प्राप्तादावरोत्त्यां.

922 PORSTU omit. — W चळारी.

आदिसदिः

रणज्जनाओ, TU भरणुज्जनाओ — OR लास्सा°, T गाळा°. — N चलिअं-सुआओ, STU तरलंसुः

10b P सिट्यंति, W सिंचिंति — N असोस-मिमीअ, O श्रीमीओ, SU श्रमीओ, T ॰ममीअ पेक्ख. — P जंभज्जलेगां, N जं-ताज°, OR ॰ लेहिं, STU इंतंजलं. — W मिण्माइग्रेहिं, N व्वारग्रेहिं, OR ॰धा-रएहिं, STU जन्जरिंगएहिं

101 PWSU omit.

11º P इदो हसंठीउ, W 'मंतीए, SU 'मंतीओ. — WORSU इसा इदो, N विश्विस्म, T आमा इदो. — P दोसालह, WOR सोलह, N दोसोहसं, S सोडह, TU सोडस. — P गुच्चिगीओ, S गांदईओ.

11b Mss. ाढ. — PNORU प्यदाओ, S $^{\circ}$ प्यवाओ, $^{\circ}$ $^{\circ}$ पदावो. - $^{\circ}$ रंगंगर्गे. $^{\circ}$ $^{\circ}$ रंगंक्रणे. — POR दौसद्द, WN दौसदि, S omits. — P दंडरेसी, W इंड॰, N दंतुरासे, S तड्डभो सो, TU तंडवो सो.

10° N विदू॰ भो पेक्ब २ मोता॰. — S ॰भ- 12° P समंससीसमव्वाहुहत्य, W सामंस॰, N ॰सीसं - N ॰हत्यं, S सहबाहुबंध, U·बाहुबंधा — N रेहः, S रेखाः — WOR ॰ विस्दाः — N अवराओ, SU अपराओ, T अपरा. — PS दंति, N होति, T दशंती.

पंतीहिँ दोहिं लअतालबन्धं परोप्परं साहिमुही उ चिल्लं ॥ १२ ॥ मोत्रूण अस्या मिणवारआइं जन्तेहि धारासिललं सिवन्ति। पडिना ताओ सहिआणमङ्गे मणीभूवी वारुणवाणचङ्गा ॥ १३ ॥ इमा मसीकज्जलकालकाआ तिकार्डचावाउ विलासिणीओ। पुलिन्दह्वेण जगस्स हासं समोरपिन्छाहरणा कुणिन ॥ १४ ॥ हत्ये महामंसवलीधराओ हुंकारफेक्काररवा रउदा। णिसाअरीणं पडिसीसएहिं अखा मसाणाहिएअं कुणन्ति ॥ १५ ॥ का वि वाइअकरालहुडुक्का रम्ममद्दलरवेण मअन्छी। दोक्सआहिँ परिवाडिचलाहिं चिक्सकम्मकरणिम्म पअट्टा ॥ १६ ॥

- 12º RSU पंतीहि, T पंतिहि. P दोहि. — NSU utwi, T usus. — WORS भुत्ती, N भुता, TU भ्रतिकोः — P वृनें, W चलंति, N हुवंति, OR अ के-लि, S इंडा ग्रां॥ लिं, T सल्ली, U छल्लिं.
- 13ª U मोक्क्या. P मियायारयादं, OU °धा-रआर्दे, R ॰हारआर्द्र, S ॰सारआर्द्र, T सु-कूखअम्मविधारआइं - N जन्तेहिं, OR जंतेगा — R विवंति, ST विवंति.
- 13^b T पंटेति. P सिंहआया अंगे, WO in the margin R महिलाया अंगे (W अं-गो), N अ पिआया अंगे, O in the text अविभागा अंगे. S वि पिआग्रामंगे, TU वि प्रआणमगो (T 'मंगे). — P मग्रो-भवे, W मगोष्टवा, OR भुओ T भवोः — P ॰बागाउद्धा, W ॰वागाउद्धा. N ॰बा-ग्राक्तव्या, O •वाग्राजुद्धा in the margin ॰जोग्गा. R वास्याजुङ्का, T ॰वायाचंगो.
- 14° N समीकज्जलकालअंगा. OR °कालदेहा, सीमज्जल° — P तिकंडवावाउ, N ति-

- हंडहारोओ, OR तिकंडचावाओ, ST ति-क्खंडचावाओ, U तिखंडचावाओ.
- 14b WT क्येग, N क्या. ORST अ-रणाः — W करंति, T करेंति.
- 15ª N omits. P महामासविली बाला, W 'वलीधरीड, O महावंस', OR 'ब-लीधराओ, STU महामंसधरीओ वहः(T बङ्गः) हुंकारफेङ्कार॰ (S • हिङ्कार॰, T • चे-द्वार°). — OR °रवाउ. — P रउस्दा, OR ब्हा, SU क्ष रोहा, T क्ष दंदा.
- 15b N omits. W शिसायरोहिं, S करोगं, TU ग्रीसाचरीग्रं. — P मासाखा॰, S •िभगाओं - O करेंति, R करेति end of the mss.
- 16ª PNO वादिद॰, WT वाइद॰, S वाहिस॰. — P •हुडक्का, NT •हुड्बा, O •हुंड्का, S • हिटका. — PWO मंदमह्ल • -WNT व्यथा. U व्यथा. — WST मिअच्छी.
- S मसीमुज्जल॰, T मसीकक्कजल॰, U म- 16 PWNO भूलदाहिं (W ॰हि), SU दोल-आहि. T दोन्लदाहि. — N पडिवाहि

किङ्किणीकअञ्चर्णन्यूरामसा करतगीइलअजन्तिअतालं। जोइग्री व लअग्रचग्रलीलं तारगेउरावं विरअन्ति ॥ १९ ॥ को उहस्रवसजङ्गमवेसा वेणुवाअणपरा अवराओ। कालवेसवसहासिअलोआ ओसर्राना पणमिना हसिना ॥ १८ ॥

सार्राङ्गका । पुरो उ वलोक्य । एसी महाराओ मरगदपुञ्जादी कअलीघरं अ-गुप्पविद्रों। ता गदुअ देवीए विखाविदं खिवेदेमि'। उपस्य । जअदु जअदु भट्टा'। देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-दब तिं।

चलाहिं, SU परिपाडि॰, T परिवाडिचहिं। — P विल्लिकामः, W चल्लि २ कामः, N गुच्चकमा॰, O चारिकम्मऋरगेंहिं, STU द्मल्लिं, S 'करम्मि — P पद्धा

- 17º P खिखिरोकदरणमस्मा, W ॰कदरणञ्झण-सहं, NS 'कद', O 'किदसण्ज्जणसहं T किंकिसोर किदझं झरामसा, U 'किद' — P कंठगोहिलयजंतिदतायां, W ॰गोदि-लयजंतिद॰, N ॰गौदलअजंतितताला, ॰गादलअजंतिततायां, SU ॰गीअ॰, गोह∘.
- 17^b P योगिस्ती, N जोगिस्ती, O जोइसि, T जोअगि क - P कोल, WO केलि, वा, N तालगोउररअं, S ॰गोउगा॰. — P विरयंते, N विलक्षंति, O विरयंति
- 18 PWO कोद्र. P हल्लजगागंगनिवेसा, णास्मिर. — PWNO व्यादगाः.
- 18b P 'नासियलोयं, W 'भामिक्ष', N 'हासिद', corrected to कारवे॰, T काअवेअरअ-

भासिअ°, U राअवेअरअहासिद॰. — PW उसरंतिः — S असंतिः

- 181 P omits. WT add सारंगिका.
- 182 W विलोक्य.
- 183 PWSTU एस; PN add पुराते. S omits महाराओ, U puts it after म-रा \cdot . — P मरगयपुंज य्येव, W मरगयपुंजे व गदो, NO मरगअक्तं (O पूंजं) जेव्य गदो, SU मरगअ॰, T मरकअ॰. — PS TU कदली, N कंदली. — PWN व्हाअं, \mathbf{T} ॰ धरमदृश्चमगुपविठो, \mathbf{P} अगुपङ्ट्रा, W अगुपयहो, N अगुपइट्रो, O पइट्रो, ${f S}$ ਧਕਿਣੂ ${f i}$ ਮਨੂ ${f U}$ ${f G}$ ਕਿਣੂ ${f i}$.
- N ॰िकल्लं, S लक्षयां-ग्रालीलं W ॰र- 184 P ता तमाद पि, N ता तमादं पि गद्भ, O omits गृदुभ. — N देवीविसावीविभं, O विग्रविदं, STU देवीविम्रविदं. — P WNT विखवेमिः
- N ज्जणागुंबवेसो, S व्यसगामिर, TU 1860 जअद् once only, SU जेंद् once only, T जेंद्र २. — W महाराउ, N देओ, । भट्टार
- 0 श्मामिअलोकं, S कालवेअरवहासिअ 18 W भट्टारय देवी, PNO add एदं, W इदं. - STU siz; TU add sissi. - N

विदूषकः । भीदि किं एदं अकराडकुम्भराडपडरांं।

यजा। सारङ्गिए सबं वित्यरेण कथेसू'।

मार्राङ्गका । एदं विख्ववीअदि । अण्नरादिक्कनचदुइसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पिंडद्राविदा"। अअं च दिवलाविहिप्पविद्राए देवीए विसत्तों जोईसरों गुरुदिवलणाण-भित्तं¹²। भिण्दं चॅ तेण्1³। जद् अवस्तं दिक्खणा दादवा ता एसा दीअदु"। तदो देवीए विश्वत्रं"। जं आदिसदि भअवं ति"। पुणो वि

संद्रासमए; S adds अञ्ज - N जूअं, SU तुद्धोद्धिं सा, T ढमं. — P मया परिणाविदबु, W ॰णावदळा, N ॰णोदळा omits ति: S ॰ शाहदेक्वो, T ॰ शाइदव, U ॰गाइढळे

omits कि - P क्नम्हग्ड॰, W क्नम्ह-डवरगां, N अकालकोहंड॰, O अअंड॰, S TU आआसादो ग्रिवंडिअं अहंडं (S अ-अंडं) गुप्फंडफलं (S कोहिंडफलं).

18º WO सवित्यां omit सद्यं. — PS कहेहि, N कधेहि, T कहेस, U कहेस् — P adds कि सोदं, W के सोद ति, O कि 1813 O तेसा जोईसरेसा, TU देसा

18¹⁰ N एवं, O देव एटं, SU एटं, T omits. — T कहिजद

18¹¹ P अग्रांतिरातिक्कंदव्यदउसीए दिवसे, W अदिक्कंतचउहसीदिअसे, N अणंतरातिक्कंत-चउहसीदिअसे, О अगांतरं गिळातवउह-अगांदराग्गीक्रंदचउद्दृहिदिहमेसे, U क्रंदच-उह्हीदिअहे. — P पोमरायमणिक्रमणी, W पोमरायमाणिक्समयं, N पम्मोराअमर्दे, O पोम्मराअमाणिक्रमर्देः S मोम्मराअमंरं

— W गोरिं, N गोरीं — W कद्भ भेरवागांदस्स पासे, N कदुअ भे॰. — PT कडुअ — P परित्याविदा, W पदि॰, N पडिहाविदा, O पद्युः, S पद्युविआ, T पटाविदा, U पद्न.

18° W भोदी, N भो, ST omit; U होदि | 1812 PWNO सक्षं. — POT अ. — P दि-क्खा गिहाद, W दिक्खा गदौहा, NO दिक्वा गहिदा, S दिक्वणाविष्ठिं पविद्रार, T दिखाविहिशिविद्वार, U दिक्खाविहिः प्यविद्राए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तसः — P विगाविदो य सो, N विम्सुनो

18¹⁴ P दि, W जदि, OSTU जद मे .— NO गुरुदिक्विणाः — PWSU दाभव्याः - P एसा दीभदु, W पसादीकयदु, Nपसादीअदु महाराअस्स, 🖰 अहिनहिदो अत्यो करीअद ता एसा दीअद्व, S पसीद उष्पादीअद्व एदं, TU उष्पादीअद्व एदं.

सौदिअहे, S अग्रांताइक्रंदचउद्देदिअहे, T 1815 PS omit तदो. — N विक्तं, STU

1816 W जं आ॰ तं कायट्यं, N आदिसति, S ॰सङ्. — O भेरवागांदो — PWNSTU omit ति.

उल्लविटं तेण्^{"।} अत्य एत्य लाडदेसे चग्डसेणी गाम राआ^{"।} तस्स द्हिदा घणमारमञ्जरि त्रि"। सा देवलएहिं णिहिट्रा जधा एसा चक्क-वट्टिघरिणी भविस्सदि न्नि । तदो सा महाराएँ परिखेदबा जेख गुरुसा वि दिक्खणा दिसा भोदि"। भट्टा वि चक्कवट्टी किदो भो-दि"। तदो देवीए विहसिअ भिणदं जं आदिसदि भअवं ति"। अहं च विखवेदं पेसिदा"। गुरुदिक्खणा वि दिखा"।

विद्युषकः । विद्युष्य । एदं तं सीसे सप्पो देसनारे वेज्जो "। इध अज्ज वि-वाही लाडदेसे घणसारमञ्जरी ।

^{18&}lt;sup>17</sup> P पुरुषो पुरुषो. — WO omit वि. — 18²² WNO भता. — NTU omit वि: OS O भगितं, STU उत्तं; PWO add च. — T तेया भेर°, U देवाः

 $^{18^{18}\,{}m N}$ अत्य एत्य. — ${
m P}$ लाडसमंडले, ${
m W}$ ॰ दे-सम्म, NT लाट॰, O लाडदेसमंडले — W श्रेगे

¹⁸¹⁹ S दुव्हिआ. — P ॰ मंजरी ति, N ॰ मंजरी गाम-

¹⁸²⁰ P दिवसाहि, WT •स्पृहिं (T •हि), N आस्ट्रा, NO आदिट्रा, T omits. — W NOT omit जधा; SU जह. — STU 1825 P गुरुख वि गुरु, WNO गुरुख गुरु omit एसा. — P चक्कवद्रकारिया, N चक्कवत्ति॰, T ॰परिशा हिवस्सदिः — P omits ति, — T adds शिख्वाहिदं.

¹⁸²¹ P omits. — N omits सा; O तए. — PW श्राभद्दत्येग, N शाभस्त, O शाओ. 1826 O omits. °गाविदक्वो ति, TU शोदंवा. — N तेषा. — NSTU गुरुदक्तिवाषा, O अम्ह — PW भविसादि, O भोटु, S होन्, TU होदि

अ. - 0 चंद्रवत्ती. - PWNO कटो. SU omit; T कोंद्रे. — P भोति, WT होदि, O भोद्र ति, SU होडू.

^{18&}lt;sup>23</sup> P omits तदो; W ता. — SU विदृ दे॰, T अवहसिक्ष दे॰. - PNO अग्रिकां. T मणिदं. — P यदा. — O आणवेदि, S आदिसङ. - PWNOS omit fa. - W adds तं कोरदिः

दैवखे हिं, O देवखे हिं. — P दिद्रा, W 1824 P तदो आहं च. — PNSTU विदं. — S पेसिआ.

⁽O दक्किंग) SU तृह गुरुदः, N व्दक्किं गागिमित्तं. — PWNO omit वि. — W सा instead of दिखा, N omits; O दिखे ति. — U adds होडू.

[—] PW परिगाविदक्वा, N ॰गोतक्वा, O 1827 W ता उवक्कागां एदं STU इदं. — PWT omit ਜਂ; N ਜੇ, U ਜਾ. — P उसीसे.

गु॰. — NU omit दिखा; S वि दिखा: 1828 Mss. इह. — OS विभाहो. — P ला-डएसे, N लाट॰, STU देखनरे - TU °मंजरि ति

राजा। किं दे भेरवारान्दस्स पहावी परीक्खी"। मार्गक्तमा । देवीए कारिदं पमदुज्जाणसा मन्द्राद्विदवडतरुमूले चामु-गडाअदगां["]। भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि["]। त-ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सिदि³²। इति परिक्रम्य

राजा। वअस्स सबं एदं भेरवारान्दस्स विअम्भिदं ति तक्केमि"। विदूषकः। एवं गोदं । ग हु मअलञ्छगं अन्तरेग असी मिअङ्कम-णिपूत्तलिअं पन्झरावेदि सेहालिआकुसुमुक्करं वा करेदि"।

1829 P ते पुरा, N ते. O omits; STU देश. — N भेरवागांदप्यहावी. S भेरवागांदंप-आवेगा. P पहावा, TU पहावेगा. — P परोखेवा, W परोक्खे, N ग्रा प्यच्यक्खो, S अवरक्खो, T ग्रा सकीअदि विद, U अपरोक्खो. — O adds दे तां प्रति किं स संपदं भेरवाणंदो.

1830 P देवी, STU omit. - PNO कारिद, W ॰दे. — W प्रमुक्जायास्स, TU ॰क्जा-ण. — POU 'ट्रिटें'. — P 'तरंमूल, N ॰वडलतर॰, S ॰वट॰. — P चामुंहाभदगो, WN •हाअअगो, O •हाभवगो, STU चामंडार आअदर्श (S 'तर्श).

1831 O भेर. — PWNOS omit वि. — PWN देवी omit समं. - PWNOTU omit तर्छः — SU आअमिस्सदि, T आमिसदि-

1832 P उभी अगादी, W अगादी, N ता अ-ज्जः O ता सज्ज, TU तगाए. — NO TU omit अ. — W तक्विवणविद्या, NO दक्कियगाविहिदो, S तंकाल॰, TU तक्काल॰, U ॰ विडिए. — P कोट्डलए. 1837 NO ततः प्रविधितः

W क्रेअर्र्नदाहरए, N क्रोऊहडघरे, O कोजहलेना. — PNOSU omit भवि-सादि; T हविसादिः - PWNO add ता इह ड्लेव (P योव, O ड्लेक्व) देवेगा ठादळां (P गंदळां, W गंतळां).

1833 P omits The ST omit utener. 1834 W राजा साकृतं. — WNU सच्चं. — W विवंभिय, N विक्लंभिशं, O विश्र-भिशं ST भेरवागांदविहिदं, U भद्रावा-गंदविष्टिशं. - PS omit ति; WT ति. — P तक्कोमिः

1835 OSTU एटवं. — N खेदं, SU एदं. 1836 NU मिअंकल॰, OST मिअल॰. — P मयंक॰, W मियंकपुत्तलियं, O ॰पुत्तलिं — PO पञ्जरावेदि, W प्रकावेदि, N प्रासा-एदि, S क्षेड्, U पन्यरिवेदिः — W या हु सरअसमीरमंतरेया सेहा॰, N या हु ब्द्रसमअमंतरेख सेहा॰. — P क्तुस्मक्कोरं, W 'क्सुमुक्करो, TU 'क्सुमुक्कारं — PO famila, WN fails, Sails, U करोदिः

भेरवानन्दः। इअं सा वडतरुमूले शिक्षिसास सुरङ्गादुवारसा पिधार्गं चामुग्डा³³। तां इस्तेन प्रणम्य³³।

कप्पन्तकेलिभवणे कालस्स पुरो ऽ मुराण रुहिरसुरं। जअइ पिअन्ती काली परमेद्विकवालचसएण॥ १९॥ प्रविक्योणिकम्म च'। अज्ज वि गा गिग्गळदि सुरङ्गादुवारेण कप्पूरम-ज्ञरी'।

ततः प्रविश्रति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी

कर्ष्ट्रसम्ब्बरी। भअवं पर्णमासि ।

भेरवानन्तः । उइदं वरं लहसु⁵। इध ज्जेव उविस⁶। कपूरमञ्जरी उपविश्वति⁷

भेरवानन्दः । स्वगतम⁸। अज्ञ वि ग एदि देवी'।

प्रविषय 10

- 1833 P एदं तं, O इदं वडतम्मूलियाब्भिस, SU वडअर, T वउसाहि॰. W ग्रिकंतस्स, N विनिंदिदस्स. O सुम्गा॰. N ॰दुआरस्स. P पिधास, W विधाने, N पिहास, OSU पिहासं, T पिथासं. W चामुंडास्ते, O omits; T चामुंडाअ-दसं. WO add इह (O एत्य) ज्जेव (O ज्जेव्य) खरामेतं चिद्रामिः
- 1839 PN omit तां; W चामुंडा, O चामुंडां.
 SU क्रतांजिनः प्रणम्यः N adds
 पटितः
- 19 P भुत्रणा कोलस्स. WNS omit पुरो. — P सुराराण. WN पुराण, O सुरासुर, ST सुरासुराण (T णां). — W बहिरसु-रुप्रं, N बहिरसंपूअं.
- 19^b PNO जआदि. N चंडी परमेठ्ठी. -T क्यालचसएया
- 19¹ P प्रविस्पोपवि व. OSTU ॰ घ्योपस्त्यः -NO omit च

- - 193 U omits ततः. W ॰द्घाटननाटितकोन, NSU सुरंगोदघाटितकोन, T सुरंगोटितकोन.
 - $19^4~{
 m TU}~$ कर्पूः पुरोवलोक्यः P पराविङ्जिसः, WO पराधिङ्जिसः, N पराविङ्जिसः

 - 19^6 N omits. Mss. इन्ह. P य्येव, O उज्जेव्य, SU एव्य, T यव्य. P उपसंसु. W उपविस, O उवविसंसु, SU उवविसंशिद्ध (S उप $^\circ$), T उवविसंहिः
 - 19⁷ PNSU omit. W कर्पू॰ तथा कत्वा-— T omits उपविश्वति-
 - 198 PNOSTU omit भेर॰; W स्व॰ भेर॰. OS omit स्वगतमः
 - 19º O कहं अञ्ज STU ए एदि अञ्ज

राज्ञो । परिक्रम्य पुरो उ वनोक्य च¹¹। **दुअं भअवदी चामुग्**डा¹³। प्रग्रम्यावनोक्य च¹³। इअं कप्पूरमञ्जरी । ता किं गोदं । भेरवानन्दं प्रति । इदं विग्रावीअदि णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि"। ता गेणिहअ आगमिसां "।

भेरवानन्दः। वच्छे एवं करीअदुः ।

राज्ञो व्यावृत्य परिक्रामित²⁰

भैरवानन्दः । विष्टस्य स्वगतम् ^१ । इअं कप्पूरमञ्जरीठाणं अस्रोसिदुं गदा"। पकाशम । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्ञेव तुरिदपदं गदुअ सट्रागो चिट्ट"। देवीए आगमणे पुणो आगन्तवं"। कर्परमञ्जरी तथा करोति 26

देवी.

1911 WT राज्ञी २, S देवी and omits the rest. — TU omit परिकास्य. — W विलोक्य - P omits च; TU स्व.

1912, 13 🔾 भअवं पर्णमामि । भैर । विरं जीअ उवविससु । देवीः

1912 P भयं, W अर इयं. — P भगवती देवी चा॰, W भवदी, SU ॰वई.

1913 PN प्रविश्यावलोका च, STU omit.

1914 P अए इअं, W अध इयं, N इदो इअं, $\mathbf{0}$ अर क $\mathbf{v}_{\mathbf{r}}$ दुअं, \mathbf{T} दुअं अ \cdot

1915 NSTU एदं, O खेदं.

1916 T प्रकाशं भेर॰ प्रति.

 $19^{17}\,
m W$ ਵੂਧਂ, m O ਮੁਮਕਂ ਵੂਟਂ. m - P ਰਿਗਕੀਪ-सि ग्रियभुवर्णे, O भवर्णः — P कड्य विवाहसामिगयं, N कद्भ वि $^{\circ},~0$ गदुभ वि॰. — WT ॰सामगो, S विआह॰. – PW आगद म्हि, O omits; T आदंदिन

19¹⁸ P ततो, WN तदो तं, O omits; SU S गाहिअ. — ST आअमिस्सं.

वि - N सो गर्कादः - P कलावदी 1919 PNOT वत्से - SU इदं, T स्टबं. -WO कोरदु, S करइ, TU किरदु,

1920 P व्यावृत्ति, S omits.

1921 TU omit Careu.

1922 P omits इअं. — P कर्पूरमंजरी इति गेत्तमणेसिदं, W भंजरीघरं, SU जिर-ट्राणं — W गदा इति निःक्रांताः

1923 🔾 प्रकाशं कपूरमंजरीं प्रतिः

1924 NOT ॰मंजरी. — P त्वं सुरंगाद्वारेख, N • दुआरेगा, O सुकंगादवीरं. — P य्येव, N जेळा O ज्जेळ, STU omit. — P त्रिदयद, अ तुरिदं पदं, SU तुवरिअः, T तुरिअ॰. — P गडुय, W गइअ. — P पेंगरो, W शिक्षभवरो, T संगरो. — ${\bf P}$ fag.

1925 PWS देवी. — 0 आगमगोग, STU आअमग्रे — O पुगो वि, S इह पुराो वि, TU प्राो इह. — W आतंतव्यं, STU आअं॰, TU ॰दव्यं.

तं. — PO गेयहाविअ, N गयहाविअ, 1926 PU omit. — W कर्पू । हं भक्षवं आ-गावेदि । इति निष्कांता, N कर्पूं॰ दक्करं राजी । इदं क्लाघरं³⁷ । प्रविश्यावनोक्य च स्वगतम³⁸ । अए इअं कप्पूरमञ्जरि ञ्चरी³⁹ । सा का वि सारिक्ला दिट्ठा³⁰ । प्रकाशम³¹ । वन्छे कप्पूरमञ्जरि कीदिसं दे सरीरं³⁹ । आकाशे³³ । किं भणासि³⁴ । मह सिरोवेअणा समु-प्पण्ण ति³⁵ । स्वगतम³⁶ । ता पुणो तिहं गिमसं³⁷ । प्रविश्य पार्ग्वायवननोक्य³⁸ । हला सहीओ विवाहोवअरणाइं लहुं गेरिह्अ आअन्छध³⁹ । इति

प्रविश्य कर्पूरमञ्जरी तथेवास्ते 41

राजी । पुरो उवनोक्य । इअं कप्पूरमञ्जरी । भेरवानन्दः । वच्छे विभमलेहे आगीदाइं विवाहोवअरणाइं ।

करोदि, O कर्षू । जंभवं आग्रवेदि ति निष्कांता

19²⁷ PNS देवी, O राज्ञी निरूप्यः — NST एदंः — P रखगेष्टं, N रक्कागेष्टं, O रक्काभवर्णः

1928 S omits w. - PWNO omit was.

1929 TU omit आए.

1930 N omits सा; P adds पुरा. — P साङ्का, W सारक्तिका, N सदिछा, O रस्ता सारिक्तका, S सारिच्छी, T सर्छ, U सरिच्छी. — P पिक्लिटा, W अखा, N सए पि, O चिट्ठांट.

1931 PWNO omit.

1932 PN वत्से. — PNOT भंजरी. — N किदिसं, S कीरिसं, TU केरिसं.

1934 WNSTU HUTE.

1935 N सच्चा मह, TU omit मह. — P 19 सिरोधेगा, W सिरोधेगा, N सरीखेशा, N सरीखेशा, O अवेश्वा. — PWNO omit समुः.

TU अवके. — PWN omit ति. —

S adds ता सेरं सुष्योश्रद्ध, TU सेरं सु-

19³⁶ P ਟੇਕੀ, WO राजी, NU राजी स्व॰, S omits.

1937 TU omit ता. — U पुराो वि.

1938 S omits प्रविषय; T प्रका॰. — PN पा-च्येतोवलोक्य O पाग्येस॰, STU पञ्चादव॰; O adds च.

1939 W हेला. — PS omit सहीओ: N सुखोओ. — P 'गरवाहं, W 'याह, N
'करवाहं, S विभाहो', T 'होवरवं, U
'होवअरवं. — P दह, WN लहु, STU
omit. — W गियहअ, SU गियहअ —
P आगळ्य, W आगळ्य, N आअथ,
O आगम्सस्य, STU आअळ्ळ

19⁴¹ P omits प्रविश्य; O कर्पू॰ प्रविश्य.

1942 S देवा. — PN add स. S adds स्त्र.

19⁴⁴ P कालवदि. TU मिअंकलेहे; SU add किं. — WO आशिदाइं, S आशिआइ. — P व्यारखाइं. N व्यकरखाइं, S वि-आहो॰, SU व्याद. T व्यरखाइं. यज्ञे । अध इं" । किं उग्र घग्रासारमञ्जरीसमुद्दाइं आहरग्राइं विसु-मरिदाइं" । ता पुणो गिमसं" ।

भेरवानन्दः। एवं भोद् ध

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भेरवानन्दः। पुत्ति कप्पृरमञ्जरि तं जेव करीअदु[™]।

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राज्ञो । रज्ञाग्रहप्रवेशं नाटयित कर्ष्ट्रसञ्जरीं दृष्ट्या⁵⁰ । अए सारिकखदाए विगाडिद हिंह⁵⁰ । स्वगतम⁵⁴ । द्वागाविमागोगा गिन्निग्धं परिसप्पिगा तं आगोदि जोईसरी⁵⁵ । प्रकाशम⁵⁶ । सहीओ जं जं गिवेदिदं तं गेगिहअ आअ-द्ध्य⁵⁷ । चामुग्रडायतनप्रवेशनाटितकेन तामवलोक्य⁵⁸ । अहो सारिकखदा⁵⁰ ।

1945 WNSTU देवी. — PNO आग्रोदाइं, W omits; STU अह इं.

1946 PWO पुरा. — P ॰ मंजरीय समुचिताइं, WNO ॰ समुचि॰, S ॰ दाइ, T समुचिआदं, U ॰ इआइ. — PNSU आभरगाईं (SU ॰ द), T आभलगाईं — P वीसरि॰, W वीसरियाइं, SU ॰ दाइ.

1948 STU एव्यं. — PO कीरतु, N करीक्षतु, STU omit भोदु.

19⁴⁹ P omits देवी; WOTU राज्ञी. — W निकस्य, ST निष्क्रमणं, U निष्कामं. — S नाटयतिः

19 50 STU omit yfn. — P ri sala, W ri sala, N re sala, O re salaa, S re fa re T re fa ri salaa, T re fa ri

19⁵¹ S नायिका पूर्वेयदाचरित, TU नायिका निष्कांता

19⁵² WOU देवी, N राजी राजा च, S omits.

— W ॰ग्रहे. — N नाटयतः. — STU नायिकां दृष्ट्याः — S adds स्वः

19⁵³ P सारिच्छएगा, W सिरिक्खएग, N सा-रिक्डिएगा, STU सारिच्छेगा. — N वि-गादिद, O विदंविद, STU विष्णलद्ध.

1954 S omits.

1955 O ग्रिट्विन्घपरिसप्पिणा द्वाणः, S व्हिस्तारेण, TU व्हिस्ताणेणः — P ग्रिट्विन्घपरिसप्पिणा, W ग्रिविन्घं परिसरे अप्पणो, N ग्रिटिट्ठं परिसप्पणं, STU ग्रिट्विन्घेणः — PO तामाणेदि, W तं तमाणेदि, N तमाणेदि, S तं आणेद्र, TU पुरिसं (T पुरुसं) इत्यिशं वा आणेदि (U पोद्र) — P महाजोगीसरो, W महाजोद्दे, N महाजोशो.

1956 WNSTU omit.

19^{57—59} WNSTU omit सहीओ. — N जं once only, ST omit; U जो. — W णिवेदिदळं, ST विवाहोददाइं (S ॰इ), U विवाहोददो. — PO तं तं, W तं लहुओं NST omit. — O गेगिज, S

The second se

भेखानन्दः। देवि उवविस महाराओ वि आअदो ज्ञेव वट्टदि ।

ततः प्रविश्रति राजा विदूषकः सुरङ्गिका च

भ्रंग्वानन्दः । आसणं आसणं महाराअस्त ⁶² । सर्वे यथोचितसुर्वविश्वान्त ⁶³

गना। एसा सरीरिणी मअरडअपालित्तिआ देहन्तरसंठिदा सिङ्गार-सवरचावलद्गी दिवससंचारिणी पृष्णिमाचन्दचन्दिआ"। अवि अ गुणगणमाणिक्कमञ्जूसा रदणमई बाउल्लिआ"। तथा अ एसा विसा-रिणी कुसुमणिक्सरा महलखी"। किं च"।

गिराहुआ, U गिराहुआ. — P आगदा, W ग्राहुआ, S आअच्छ्रह्म, T आअछ्रह्म, U आअछ्रह्म, W व्यतनेष्रः, N व्यतनाटिन्तकेन, S चामुंडायहं प्रविषय तामवः स्व, TU चामुंडामंटपप्रवेशं नाटपति प्रविषय कर्षूरमंजरी पूर्ववदास्ते. — W तामलोक्य, TU राज्ञी तामवः. — W सार्यव्यदा २. N सरिक्अं, SU सारिक्छं, T सरिकं

19⁶⁰ P वत्से कलाविद, W देवी. — WO उवित्रससु. — WTU omit वि. — PW आगदो. — P स्पेव, NO डजेव्ब, STU एख and omit चट्टदि.

 $19^{61}\, {
m T}$ विदूधकम्बः — ${
m O}$ सारंगिका चः

1962 N omits भेर॰. — WNS आसर्गा once only. — PSTU omit महाराअस्स.

1964 N राजा नायिकां प्रति. TU राजा स्त्र. — WO एसा सा. — W कपूरमंजरी सार- क्रिक्या विलासघरणी instead of सरी- रिखारे. — P ॰द्ध्यापालिया, W ॰द्ध्यिप- रिख्डिआ, N मअद्धअपालिद्धिआ, O मअ-

रद्धअस्स सव्याधिआ सती, STU ॰पालिन्सआ. — P देहंतरं संदृद्ध, N देहंतरंग्र संदृद्धिआ, STU omit. — P ॰सबध्यु-लद्दी, W ॰सबर॰, N सिंगारसचाविलद्दी, O ॰संचअवावलद्दी, STU सिंगारसमर॰, T ॰चाप॰. — N दिअस॰, ST दिअह॰. — P पुणासुदिया, W पुरिसमाइंद॰, NO ॰अंद॰, STU पुरुष्चंद॰.

1965 S मस्ते, TU अवि अ मस्ते. — P पहू-यगुणमाणिक्कमंजूसा, W यसा गुणगणमा-णिक्कसुत्तिया, N प्यगुणगुणा, O प्यगुण-गणः, S गुणागणाणः — BNOSTU रअग्रः, P ग्रामयी, W मिगाऊण मणस्स — BPO अंजणस्य सलाआ, W वाउ-णिआ, N अंजणसलाआ, STU पुत्तिआ.

1966 P omits. — W जधा सु, N जधा अ, O जधा, SU जहा, T omits. — STU omit एसा. — B आरग्रजुसुममा- ग्रिप्पच, W नावग्रजुसुमग्रिसग्रा, N रअ- ग्रेजुसुमग्रिउग्रा, O अरग्रजुसुमग्रिप्पग्रा, STU विसारिग्री कुसुमग्रिक्सरा. — O महुनट्टी.

भुवणजअपडाआ रूवरेहा इमीए जह तह खअखाखं गीअरं जस्स जाड। वसइ मअरकेज तस्स चित्रे विचित्रे वलइअधगुदराडो पुङ्किएहिं सरेहिं॥ २०॥

विदूषकः । जनान्तिकम¹। सञ्चं किदं तए आहाराओं । तडं गदाए वि गावाए ण वीससीअदिं। ता तुगिहक्को चिट्टं।

राजी । लुरिक्कां प्रति । कुरिक्किए तुमं महाराअसा विवाहणेवच्छं कुण सारङ्गिआ वि घणसारमञ्जरीए करेद्'।

- ${f 20}^{
 m a}\,{
 m P}$ •जगापडाया $,\,\,\,{
 m W}\,\,$ भुअगाजयपडीया $,\,\,\,{
 m N}$ °जरावताआ, O °वडाआ, T ॰पदाआ. — WN रूअ, STU रूवसोहा.
- 20 b BPO ਗੁਰੂ ਗੁਰੂ, T ਨਰ ਨਰ. B ਸੀ-अरे, N गोरसं — BWNO जादि,
- 20° PSTU गाअगावलगासमा (P वयगा॰, PT °चलगा°) पेसिदो तस्स मखेः — 0 चस-दिः — B मयरधो, W मयरछो, N °केत्, O °केद्र. — N विचित्तो.
- $20^{
 m d}\,{
 m W}$ वलर्ड्य $^{
 m e}$, ${
 m N}$ वलर्ड् ${
 m c}$. ${
 m B}$ पुंदेहिं, P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंचिद्रेष्ट. — PSTU आगंगो, W ससरे-
- 201 B जनांतिका । एकांते, PN जनांतिकेन.
- $20^{\circ}\,\mathrm{O}$ वक्षस्य सच्चं, P सत्वं, T सट्चं. B कार्य, PW कार्च, O omits, S एटाए ग-हिदं, U एआए गहिदं - P ते, OSU omit; T तीए. — P आह्यायं, O आ-S adds किं दु, TU किं तु.
- 203 B तद्गीगदाए, PN तदंगदाए, W महागा-

- यतडगदास, O तडगदास, ST तगादेश, U तगाएगा. — NSTU omit वि. — B ग्रीकार, PW ग्रावार, N ग्रीआर, O गाविआए, SU विआरेग, T विआए. — B बीससदि, WOSU विस्ससीअदि, T विससिअदि-
- 204 O omits. S ਜੰ. PWNSTU ਜ਼-गहोको. — P विदु, STU चिद्रामि — WO add पियवयस्त (W only) तुमं म-अग्राम्रव्यहारजञ्जरिद(⁽⁾ ॰ज्जरिभ॰)हिअअं एवं क्रक्राअंतं (^O क्रक्कुरअंतं) सुणिआ देवी तुह अहिष्याभं मुणिस्सदि (० सुणि-स्सदि । तुरिक्क्कभं चिद्र) । भेरवानंदः । वके (Wonly) पत्तं विवाहमंगलमुहुतं ता महाराभसा किञ्जद जधोचिदं तर पिंड-वर्ण (W जहोचिदप्पडि॰).
- 205 U omits राज्ञी. BO omit क्रर॰ प्रति
- हराओं सुरास, S आभलगां, TU आभरगां; 206 B क्रांगीए, STU omit. N तुआं. B ग्रोवत्यं, P ॰निवत्यं, N ग्रोवकं, OS विआह. — PWNO मृह, S मृ. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः

भेखाननः। उवन्त्राओ हक्कारीअदुः।

राजी। एसी सअलसोत्तिअमोलिमग्डणं अज्जवत्तसः उवन्द्वाओ अज्जकविञ्जलो चिट्टिं। ता करेंद्र अग्गिआरिअं। विदृष्कः। एस सज्जो म्हिं।भो वअसः उत्तरीए गण्डिं दाइसां दाव"। हत्येण हत्यं गेगह कप्पूरमञ्जरीए।

राज्ञी चमत्कत्य सविषादमवलोकयति 14

सारंगीया, P सारंगिए. — PNSTU omit वि. — NT करोदु, O कौरदु.

 $20^7~{
m BO}~{
m \ \ }$ द्रत्युभयोर्विवाहः, PN 'वाहकारणं, $20^{12}~{
m ST}~{
m \ omit}~{
m }$ भो वशस्सः U ता वशस्सः — ${
m STU}~{
m \ }$ असे तह द्रत्युभयोर्विवाहानंकारं (S ${
m \ }$ N उत्तीरीए, O उत्तरीश्रयण्डस्स, S उत्ततहे ति उभ', ${
m \ T}~{
m \ ''}$ व्याहनेपथ्यं) कुरतः ${
m \ \ }$ रीश, ${
m \ T}~{
m \ \ }$ उत्तरिवक्रे, ${
m \ U}~{
m \ \ }$ omits उत्त'-दाव

 $20^{\circ} \, \mathrm{WO} \, \, \hat{\mathrm{hr}}^{\circ} \, \, \mathrm{a}$ चंद्रे. — $B \, \, \mathrm{sa}$ चंद्राया, $O \, \, \mathrm{sa}$ चंद्राओं. — $B \, \, \, \mathrm{sa}$ ह्यारियदु, $T \, \, \, \mathrm{sa}$ क्या रिभदु

20° BS omit राज्ञी: TU देवी. — B उ-पाध्याय आर्यक्षपिंजनस्तिष्टतिः — PW NO read अञ्जउत एसो वि (O omits) and omit सभल' अञ्ज'; S सभनसी-तिभमोनिमंडणं अञ्जउत्तस्य एस, TU एस सभनसोतिभमोनिमंडणं अञ्जउत्तस्य -P उञ्जाउ, O उष्णञ्जाओः — PN 'क-विजनओ, STU 'कड्रंजनो; S adds नि. — T चिटड.

20¹⁰ P भैरवानंद ता करेंदु, O कीरदु, STU करोअदु. — B अमारियं, P अमिगमारियं, N अमिगआरिअ, STU अमिगकडं

20¹¹ O विदू॰ त्वरितमुत्याय. — BPWO omit

एस सज्जोम्ह, TU omit एस. — S omits म्हि.

20¹² ST omit भो वशस्यः U ता वशस्यः —
N उत्तीरीयः, O उत्तरीश्रयपडस्सः, S उत्तरीक्षः, T उत्तरिवक्षेः, U omits उत्तर-दावः
— B गठिः, N गठीः, T गणिः — B
दयस्सः, N देविस्सं, O ददसः, S omits;
T वगहामिः — N तावः, S omits.

2013 B हस्ते हस्तं ग्रहाण कपूरमंजयाः, W परिणेटु महाराउ कप्पूरमंजरि इति हस्ते हस्ते हस्ते हस्ते हस्ते हस्ते हस्ते हस्ते हस्ते प्राह्मपति कपूरमंजर्थाः, O तुमं हल्येण, T वश्वस्त हत्येण, U गहाण हल्येण, — N इत्यं, SU हत्यंगुटुं. — P गेग्रहे, N गेग्रिहश्च, SU omit; T कप्पूरक्षिताण.

20¹⁴ BP इति राज्ञी चमत्कत्य (P ॰ता), W राज्ञी इत्याकार्य स्वगतं किं नेदं इति च- मत्कत्य, N इति भन्ता संमुद्दे इत्यमप्य- अदि इति संस्कत्य, O इति चमत्कत्य कथं भुल्लो हं, S राज्ञी च॰ सविषादमा- लो॰, TU देवी etc.

भेखानन्यः। सुदृद्रं भुल्लो सि । जदो कप्पूरमञ्जरीर घणसारमञ्जरि ज्ञि णामन्तरं¹⁶।

राजा । करमादाय¹⁷ ।

जे कराटआ तिमिसमुद्धफलारा सन्ति जे नेअईनुसुमगञ्भदलावलीसु। फंसेण णूण तुह मन्झ सरीरदिखा ते सुन्दरीअ बहला पुलअङ्कराली॥ २१॥

विदूषकः । भी वअसा भामरीओ दिँज्जन्तु हुदवहे लाआमीक्बी क-रीअदु ।

- 2015 B omits भेरः; O भेरः तस्य भावमुप-लभ्य विद्रुषकं प्रति; S reads भेर॰ वच्छे पंडिसिन्द, and then follows a lacuna which a second hand has filled out as in U; TU भेर॰। वच्छे कि ग्रा पडिसिद्धादरं विभ पुलोएसि (T विलोए-ਚਿ). — SU omit सुदु॰-ਚਿ. — B सुदृदरं, W उच्चन्द्वाक्ष सुदृदरं, N तुक्षं सुदृद्दरं, T सुदृक्षरं. — P भल्लो, N भीनो, T ਮਨਾ — W ਚਚਿ, T सी.
- $20^{16}\,{
 m O}$ जातं, ${
 m T}$ क्षदो. ${
 m SU}$ कप्पूरमंजिर $\left|\,21^{4}\,{
 m T}\,\right|$ दे. ${
 m PNO}$ सुंदरींस. ${
 m P}$ ब्रहुपुल-त्ति. — BPSU चणसारमंजरीय, W ॰मंजर, NO ॰मंजरी, T omits. - B दृत्ति, POSTU omit. — B नामधेयां-तरं, P किमंतरं, W अपरं नामंतरं, STU गामंतरं एदं

2017 ST add स्वगतं.

21 B क्रेअइतिउसस कंटया ते सुंदरीए करफंस-रोमांचावलीिखाज्जिदा धुवं

21° P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु हुंति, N तिउसमुद्धफले या सति, O तिउसमुद्धफ-लागा होति, S तिमिसबंधफलागाः

21b P ये, N ते. — PWN गांधदला , O श्रुक्टदलावलीसुं, SU ॰लीस.

- 21° ST पंसेण. P नृह तुह मंजुसरीरजाया, W नूगा तृष्ट मज्द्रा सरीरतुल्ला, N तृद्रव पुरा मद्भद्म सरारत्ल्ला, 🔾 यूगामिह मज्ज सरीरओअसा, STU तावा तह (T दह) मन्द्रा सरीरदिखाः
- यंक्राइ, W वहलं पुलअंक्रिल्ला, NSTU बहुना (NT व॰) पुलक्षंकुरानी, O युलका वहला पउताः
- 21¹ B भो वयस्य । ता भामरींउ दिन्जउ । हु-यवहे साजा चिप्पंड, P वामरियाउ दि-ड्वंतु, हुयासे लड्जामीवकं कीरदु, W भो वयस्य भामरीउ दिञ्जंतु हुयवहे नाजा खिपिड्जंत्, N भो वशस्य प्यड्जिलअहु-भवहभमरौंओ दिन्जदु हुभवहे जलांज-

राजा सर्वं तथैव नाटयति² । नायिका सलक्जा तिष्ठति³ । राजा विवाहं निर्वर्त्य सोत्साहं य<mark>याहं</mark> सर्वान्समभ्यर्ज्य चक्रवर्ती भूत्वा आसां चक्रे⁴ । नेप्रजे⁵

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लोओ क्रिवयद्, O भो वशस्य भामरिओं दिन्नंतु वहूलानंनलोओ खिष्यद्धः, S वश्यस पन्निलय हुअवहे आहुदो दिन्नद । (lacuna) क्यो । तुवरिअपदं दिन्नद भन्मरीओ, TU वशस्य पन्निलवे (U 'य) हुदवहे आहुदो दिन्नद (T 'हे) करड लाआमोक्यो । तुवरिअपदं करीअदु सत्त-पदो परिक्रमो

212—1 B भामर्या नाटयंति । नायका धूमेन व्यावृतमुखी । राज्ञी सपरिवारा निःक्रांता, P भामर्थी नाटयतः । नायिका धूमेन विसुखी । राज्ञी परिवारा निःक्रांता । राज्ञा सर्वे करोति विवादं निवर्त्य सीत्साहं सव्यानिप यथाहमभ्यर्च्य विसुद्धं चा चक्रवर्त्ती भूत्वा तया सह आसां चक्ने सहयां, W भामर्या नाटयंति नायका धूमेन व्यावृत्तमुखी । राज्ञी सपरिवारा निःक्रांता । सव्याखं परच्चक्तं परिग्रीटा कप्यूरमंत्ररी, N राज्ञा भमण्यं नाटयति । नायिका धूमेन व्यावृत्तमुखी तिष्टति । राज्ञी सपरिवारा निःक्रांता, O राज्ञा तथा करोति, S इति परिग्रयति

 lation adds यतः क्ंतलेभ्यरसुताकरस्प-र्श्वस्पारसीख्यश्चित्रिधलीकृतः स्वर्गः । पाल-यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणी-यम् । तथाप्येतद्भवतु तावत् । सार्थो न-न्दत् राज्जनानां राकलो वर्गः खलानां पु-नर्नित्यं खिद्यतां भवत् ब्राक्तग्रजनः सत्या-श्रीः सर्वदा । येघो मुंचतु संचितमपि स-निनं सस्योचितं भूतने नोको नोभपरा-इसुखो उ नुदिवसं धर्मे मितं बिभर्तः — O भेर॰ राजानं प्रति किं ते भूओ प्रियस्-यकरीम राजा भक्षवं तृह प्यसादेश एसा बद्वा राज्ञों परिखेद्द महाराओं सट्याणं प-च्चरखं नेपथ्ये वैतालिकः पठित सृष्टिणिव-धो भोद् विवाहमहूमयो देवसा तहा भ मभग्रमिव रई सा वासुदेवं व लड़ी हर-मिव गिरिपुत्ती साहिलासं पउत्ता सुदृशदु सह अ तं चक्कवती यहुदं सिरिरिव किं-दवंसा सामरज्जस्त वीभा राजा विवाहं निर्वर्त्य योगिनं प्रति तथा वि इदं भोद् भरदवभणं २ । णिच्चं वटूद् सन्जणाण सअलो वगो खलागां पुगो गिच्चं खि-न्जद् भोद् वंभग्रनगो सच्चासिहा सव्व-दा । मेहो मुंचद् संचिशं पि सलिलं सस्रिप्यभं भूभने नोभो नोहपरम्मुहो ग्रा-दिअहं धम्मे मदिं पावस दुस्कतमाग्रि-त्य स्वामिस्त्वच्चरगारविंदवश्रतः गुंगार-संजीविनी लब्धा पंचशरप्रिया नन् मया कर्परमंजर्यसी तल्लाभेन च चक्रवर्त्तिपदवी लोके समासादिता कि कि नेह करोति हंत महतां संदर्भनं जतुष्-

वैतालिकः । सुहाअ भोदु विवाहमहूसवी देवस्स । जं मुडं तिमिसं एवं च पएसं जे पारिभद्द्रुमा जे दराडा कमलारा किं च कुसुमं जं केअईसंभवं। सङ्के तुन्झ कलेवरे गुणगणं लर्ड बला तारिसा रोमञ्चा पुडपुट्रकग्टअमिसा मेल्लिन गिचुल्लसा॥ २२॥ भैरवानन्दः। अस्यं किं दे पिअं करीअदुं। याजा । इदो वि परं किं पिअं²। जदो³। देवी रोसकसाअमाणसवई गो होइ सावत्रए लंडा पुराससङ्कमगडलमुही सिङ्गारसंजीविणी। संजाआ अवि चक्कवट्टिपअवी किं अखमञात्यणं सबं तुन्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ॥ २३॥ तथा वि इदं भोदु'।

भरतवाक्यम²

 $21^6\,{
m T}$ वैतालिकयोरेकः — ${
m SU}$ सुद्दोः — $|22^{_1}\,{
m SU}$ पिशं ते (${
m U}$ दे). — ${
m T}$ करिश्रदः Mss. होद् — After देवस्स T adds वाअग्रम्मृहलिददस्रदिसावह विवाहसवी संउत्तो.

22° T जं सूतंधं तियासिं — TU झ. — S दे पारिसह (lacuna).

22^b S जो दंही.

22° T संते तुन्हा करस्स तं, SU कलेखरे. - ${f T}$ लच्छं. — ${f K}$ संगे तब कारस्य यत गु-यागगां लब्धुंफलास्तादृशाः

 $22^{
m d}~{
m SU}$ रोमंचण्हुड $^{
m s}$, $^{
m T}$ रोमंचे फुठपुट्ट. — $^{
m TU}$ मेलंति नित्योड्डवलाः

सुद्दोवगादसअनमद्दी सुरमंदनविरद्ददसोत्यि- 22° ८ इदो परं कि पिश्नं — TU कि असं

223 SU omit; T भदो.

23 S omits.

23° T चहुबही॰. — TU ॰पदबी. — T अ-समकार्यः

23d TU भरिदं. — TU लंभड़, K लभ्यते.

मेलंतिः — K रोमांचेरितकंटकमिषात् $23^{1}\mathrm{S}$ तथापीदमस्तुः — T भैर । तिह्न, Uतह. — T एदं. — TU होदु.

अणुदिअहं विफुरनो मणीसिजणसअलगुणविणासअरो रित्तत्तणदावग्गी विरमं कमलाकडक्खवरिसेण॥ २४॥

ङ्ति निष्कान्ताः सर्वे¹ । चतुर्ये जवनिकान्तरम्² ।

24 TU अगुपमगुगं कईशां परिमलमहिशं मुहेसु विश्वरंति (T विश्वरदि) कपूरमंजरीशं तिभुवग्रतिलशं पुगो जलदः — K as S. —
S विश्वह विप्सुः — T adds राजा कपूरमंजरी हस्ते ग्रहोत्वा कोतुकागारं विवेधः

24 TU अगुपमगुर्ग कईशां परिमलमहिशं मुहेसु 24 BS omit; 0 द्वित परिक्रम्य निष्कांताः विभावि (T विभावि) कप्परमंजरीशं ति-

प्रभाग वर्ष पुषा जन्म । अर्थ । अर्थ



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARĪ

BΨ

STEN KONOW



GLOSSARIAL INDEX.

Abbreviations:-ts.=tatsama.-H.=Hemacandra's Grammatik der Prâkritsprachen (Siddhahemacandram, Adhyâya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. H. Halle, 1877, 1880. - HD. = The Desinâmamâlâ of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

स after anusvāra च [च] and. a, i. 11, 31, । अंहि [अंहि] a foot, ii. 47a. 5b, 123, 171, 2027, 221, 23b, 261, 331, 34d, 33; ii. 41, 52, 6c, 9d, 11c, 5, 23d, 27^{b, 1}, 28^c, 30^{c, 1}, 31^{d, 1}, 40⁵, 46^b, 50^b; iii. 1^1 , 3^d , 4^3 , 5^5 , 5^5 , 6^1 , 8^1 , 2^2 , 13^1 , 14^1 , 15¹, 17¹, 18¹, 20^c, 21¹, 22^b, 25^{d, 1}, 27¹, 31¹, 32¹; iv. 2⁵, 6¹, 9^c, 10¹, 18³², ca, i. 1c, 11¹, 18⁷, 19^d, 2015, 26, 29, 31, 22a, b, 23e, 1, 3430, 35°; ii. 624 26, 10°, 23d, 24d, 293, 476, d; iii. 3d, 18, 5a, 121, 18d, 19b, 20d; iv. 31, 1812, 13, 24, 1967, 22a, b.

अअं see द्वम.

अइ [अवि] a vocative particle, O, prithee, ii. 64.

अन्दीह [अतिदीघे very long, i. 21d.

अए [अये] a vocative particle, O, ah, i. 52; iv. 19^{29, 53}.

six ts. a shoulder, iv. 122.

iv. 4a, 10a.

अकड्या [॰न] without bracelets, iii. 26b. अक्रवड [अकावड] unexpected, sudden, iv. 18°.

अक्षिद untold, see क्य.

अकलिअ not performed, see कल.

अकानजनद ts. name of a man, i. 18%.

अक्डूम ts. without saffron, iii. 26ª.

अक्षाडल ts. without earrings, iii. 26b.

अक्बर [॰चर] a letter, i. 2014; ii. 12, 82,

अखग्ड ts. unbroken, whole, entire, iv. 3b.

भखिष्डद [°त] unbroken, i. 163. अगुरु ts. aloe, iii. 14b, 27a.

असा [अस] first, foremost; front, foremost point, i. 16c, 26a; ii. 6a, 14b, 20a, 43a.

अगाहत्य [अग्रहस्त] forepart of the hand or arm, i. 4c.

अंसुअ [अंसुक] a garment, cloth, i. 28b; अधिगआरिआ [अध्निकारिका] arranging of the sacred fire, iv. 2010.

भागिम [अधिम] first, i. 29b.

भाग [अर्था] a respectful offering, i. 4d.

भचडिभ not performed, see चर्.

अड्ड ts. act of a drama, i. 6b.

अङ्गर ts. a sprout, shoot, blade, iv. 21d.

क्षड़ ts. a body, limb, i. 13b, 142, 2015, 16, 31,

33a; ii. 10c, 12a, 28b, c, 36a, 41a, 42b; iii. 84, 17c, 19a, 24b, 33a; iv. 7b, 13b.

ধার্য [ল] a place, courtyard, ii. 47d; iii. 20¹⁵; iv. 11^b.

क्षङ्गणा [॰ना] a woman, female, i. 142, 25°, 36d; iii. 16d.

भद्गति ts. a finger, i. 36°.

भचन्द्रण [॰न] without sandal, iii. 26°.

भच्चभुद [अत्यङ्गुत] very wonderful, supernatural, i. 21⁵.

भच्चहम [अत्यधम] exceedingly inferior, i. 20^{i} .

भच्दुत्तम [अत्युत्तम] exceedingly superior, i. 204.

area ts. clear, transparent, iii. 4b.

क्षच्करिक्ष [भाष्यये] marvellous, wonderful; a wonder, i. 24⁵, 25¹³; ii. 42^b; iii. 3¹².

भच्छि [भच्चि] eye, i. 163; ii. 32, 272, 41°; iv. 1b.

भजिशाभा not produced, see जन.

भक्त [अद्या] to-day, i. 20³⁴, 34²⁵; ii. 1², 6^{14, 23}, 29⁵; iii. 3^{4, 7}, 20³, 24^b; iv. 9¹⁸, 18²⁸, 19^{2, 9}.

क्षान्त [आर्थ] an honorable man, master, i. 12³, 20^{5, 11, 36}, 34¹; ii. 6⁷; iv. 20⁹.

भन्जउत्त [भार्यपुत्र] honorific designation of the husband, i. 19°, 34°8; iv. 20°.

भन्द्रकव [भध्यन्त] superintendent, head. ajjhakkhīkidāo, iv. 912. क्षञ्चल ts. border, end, skirt, i. 26°, 27°; iii. 3°, 22°.

क्षञ्जर्षा [॰न] collyrium, i. 20³६, 26°; ii. 19°. क्षञ्जनि see जनञ्जनिः

अग see स्रअ**ग**.

iv. 99.

अगङ्ग [अन॰] Cupid, i. 2b, 33d; ii. 6d.

क्षराङ्गकेली [अन॰] name of a woman, iv. 9¹¹. क्षराङ्गलेहा [अनङ्गलेखा] name of a woman,

भग्रङ्गचेगा [भनङ्गचेना] name of a woman, iv. 98.

अयन्तर [अन॰] without interval, immediately adjoining, i. 12²; iv. 18¹¹.

क्षांगल [अनिल] wind, i. 164, 17d, 20c; iii. 20b.

अगुकार [अनु॰] resembling, iii. 25°, 28d.

भगागह [अनुग्रह] favor, iv. 23d.

भगगाभ [अनुनय] conciliation, i. 20^{43} .

अणुदिशहं[भनुदिवसम] day after day, iv. 24°. अणुद्धन्य [अनुः] continuity, sequence, iii. 25°.

अगुराक्ष [अनुराग] love, iii. 122.

भणुसार [अनु॰] conformity to, ii. 31b.

*** [ST-2] other. anno, i. 2039; ii. 68, 2912,13; iv. 1836. annā, i. 45. annam, i. 187, 202,31; ii. 624,26; iii. 13c, 14c, 16c,2; iv. 221, 23c. annam ca, moreover, i. 187, 2031. annema, i. 27d; iii. 19c. anne, iv. 21. annā, iv. 13a, 15b, 17a. annānam, i. 1b.

श्वस [कर्या] ear, see आ[श्वस].

भक्षोत [अन्योन्य] each other, iii. 92; iv. 10b. भत्त- [भात्मन] self, oneself. appā, i. 8l. attāṇaaṁ, iii. 4l, 8l. attaņo, ii. 10s; iii. 20b. अत्य [अर्थ] object, meaning, i. 8a, 207, 8. | अन्दोत्तमा [न] swinging, ii. 35a, 37b. अत्याचन [अस्ता॰] the western mountain अन्धआर [॰कार] darkness, iii. 228. to set, ii. 50d.

अत्य ग्री [आस्यानी] an assembly-room, ii. 3ª. अदस् that, yonder. amuṇā, i. 26d. अदिश्वि उस [अतिनिषुसा] very clever, ii. 2910. अदिसंतावि-[अतिसंतापिन] very burning, hot,

अदिसिसिर [अतिशिशिर] very cold, ii. 415. क्षह [आई] wet, moist, ii. 11°.

आद्ध [अर्थ] half, half portion, side, i. 25b, 28; ii. 4211.

अद्यापितर [अर्धनारीन्वर] Çiva as half female, i. 284.

अद्धिणाह [अर्धनिद्ध] half asleep, ii. 50°.

হাঘ [হাঘ] now, then, ii. 113. adha im [atha kim], what else, yes, certainly, i. 417, 216; iv. 1945. adha vā [atha vā] or, or rather, i. 1810, 30². *Cp.* आह.

अन्त ts. end, i. 14d; iii. 2b; iv. 98, 9, 10, 11. अन्तर ts. interior; interval; different, another, i. 7b, 123, 29a, d, 3434, 35b; ii. 1a; iii. 3b; iv. 1827, 1964, 2016.

भन्तरिद [°त] gone within, hidden, ii. 432, 12.

अन्तरेग ts. without, except, i. 3417, 18; iv. 1836.

अन्तेउर [प्र] inner apartments, harem, i. 3438; ii. 113; iv. 913.

अन्तो [अन्तर्] internally, within, iii. 10b, 12ª.

°প্রন্ত [ঘন্ত] the moon. muhaanda, ii.17b. अन्दोल- to swing, wave, shake. andolia, i. 17b. andolida, i. 163.

behind which the sun is supposed signa [signa] not having existed before, quite new, wonderful, i. 254, 34^{25} .

अप्प- see अत्त-.

अवना ts. a woman, i. 15a; iv. 7d.

अव्भत्यग् [अभ्यर्थन] request, iv. 23°.

अञ्चुअ [अङ्गत] wonder, i. 26d.

अञ्जूद्राण [अभ्युत्यान] rising from a seat in honor of, iii. 2023.

अम्णा see अदस्-

अमोह्या ['न] not bewildering, iii. 26°.

stra ts. water, iii. 42.

असम्हे H. 4. 284. a particle expressing joy, i. 34^{24} .

अस्मो H. 2. 208. a particle expressing surprise, iii. 2015.

अम्हारिस [अस्माद्या] like me, iv. 22.

°कार [कार] causing, performing, i. 15b, 34³³; ii. 28^d; iv. 24^a.

अर्च to honor, praise. accemi, iii. 22d. accido, i. 3433. accidā, ii. 623, 25.

अलअ िक a curl, lock of hair, i. 26°; ii. 20ª.

अनंकार ts. decoration, ornament, i. 31°; ii. 24².

अलंकिअ, 'किद see क.

अवअव [॰यव] a limb, i. 33°; ii. 48°.

अवद्स ८०० तृ + अवः

अवत्या [क्या] state, condition, ii. 88, 91.

अवदारेदि see तू + अव-

अवन्तिस्न्दरी ts. name of the wife of Rājaçekhara, i. 11^b.

अवर [अपर] another, iv. 12ª, 18ª.

अवराइद [अपराजित] name of a poet, i. 83.

अवसारा [॰न] stopping, end, iv. 10ª. अवसं [॰प्रयम] necessarily, iv. 1814.

अवि [अपि] and, also; though, i. 11, 31, 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5², 27¹, 29^c, 30^1 , 31^1 ; iii. 1^1 , 6^1 , 8^2 , 13^1 , 14^1 , 15^1 , 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9^b, 19⁶⁵, 23c.

अविगादि [॰नीत] immodest, insolent, iii. 81. ate to be. mhi, i. 29d; ii. 282; iii. 37, 9, 11, 18; iv. 1917, 53, 2011. si, ii. 613, 111; iii. 22d; iv. 28, 2015. atthi, i. 25d, 5, 348; iii. 9b, 13c, 14d, 16c; iv. 92, 3, 1818. santi, iv. 212. āsi, i. 182,8.

असर ts. a demon, ii. 31b; iv. 19a.

असोअ [•ग्रोक] a tree with red flowers, Jonesia Açoka, i. 2027; ii. 4231, 43°, 46¹, 47°.

असीसण [अञ्चोषण] not drying up, not withering up, iii. 26c.

अह [॰च] then, ii. 3d. Cp. अध.

अहं I. aham,i.131,161,181,6,2014,16,30,41, 3415, 30, 38; ii. 66, 284, 322, 416; iii. 315,18, 41,4, 349; iv. 71, 1824. ham, iii. 7d. mam, i. 2015,28, 288, 32d, 3422,38; ii. 1d; iii. 3a, 2017, 349. mae, i. 256, 3425; ii. 614, 83, 242; iii. 3c, 4; iv. 187. majjha, i. 161; ii. 402; iii. 23a; iv. 21c. mama, iii. 49. maha, i. 188, 19b, 2029, 40, 25d, 30d, 34^{10} ; ii. 3^{c} , 6^{20} , 8^{c} , 9^{1} , $29^{12, 21}$, 42^{11} ; iii. 24b; iv. 1935. me, i. 182, 2023, 25, 34^{5, 13}; iii. 2d, 3d, 16², 20d; iv. 2¹⁰. amhe, i. 162, 3430, 361. amhanam, i. 42, 195, 2020. no, i. 1c.

अवसर ts. occasion, turn, ii.05,474; iii.262. । अस्त ts. a particle implying sorrow or surprise, alas, i. 2513; ii. 42b.

> अद्याअ [अभिनय] acting, gesticulation, iv. 15b.

> अहिराव [अभिनव] new, original, iii. 311. अचिदेवआ [अधिदेवता] presiding deity, ii. 48b.

> अहिष्याअ [अभिप्राय] intention, ii.481; iii.8b. अहिव [अधिप] a king, i. 12b, 8; iii. 52.

अहो ts. a particle expressing surprise, i. 292; ii. 2921, 422, 5; iii. 46, 311; iv. 0³, 9¹³, 19⁵⁹.

अहोस्ह [अधोस्ख] having the face downwards, ii. 13b.

आ [आस] a particle expressing pain or anger, i. 186, 2028; iv. 28.

m prep., to, until, iv. 4. b. aannam [ākarņam] up to the ear, ii. 6d. āmūlam, to the ground, i. 4b.

आअड्अि ८८६ रूष्

आअदग्र [आयतन] a sanctuary, altar, iv. 1830.

आअर [आदर] attention, care, i. 13c.

आअर [कर] see कुस्माअर.

आअल्लअ [॰यल्लक] HD. 1. 75. impatience, longing, ii. 106.

आइ [॰िंद] first; beginning with, i. 1°; iii. 10ª.

आउत्त [॰युध] weapon, iii. 26°.

आगमग्रा [॰न] coming, return, iv. 1925.

आडम्बर ts. show, display, ii. 24b, 32b, 47°; iii. 122.

आइम्बरिल्ल H. 2. 159. ostentatious, imposing, ii. 31a.

आइत H. 2. 138. applied, iv. 911.

आगाग [॰नन] mouth, face, ii. 1°, 30°; iii. | इं किम] see अध इं. 3a, 16a.

आग्रन्टग [॰नन्दन] pleasing, delighting, iii. 28^{b}

आगावेदि see ज्ञा + आ.

आया िचा an order, command, i. 18d. आतङ् ts. disease, pain, iv. 7d.

आदेस [॰श] an order, command, ii. 4227, 28. snu+u to get, obtain, arrive. patto, i. 13d; iii. 4b. pattā, i. 20b; ii. 283. pattammi, i. 35b.

+ सम to complete; to arrive, come. samattā, ii. 44d.

sarrants. beginning, i. 128.

आलवान ts. a basin or trench for water round the root of a tree, i. 3439.

आलिङ्ग [॰न] embracing, ii. 1°, 43°, 44°. आली ts. row, series, ii. 11c; iv. 21d.

आवली ts. line, row, range, i. 44, 206, 8, 25; ii. 16^a, 31^a, 32^c; iii. 26^d; iv. 2¹⁰, 21^b.

आविल ts. turbid, greasy, i. 13°.

आवेस [॰चा] entering into, devotedness, passion, ii. 1³.

आस्या [॰न] a seat, i. 21², 24¹, 34⁴; iv. 19⁶².

आसम [श्रम] a hermitage, i. 172.

आसा [॰भा] hope, ii. 9d.

आहरण [आमर] an ornament, i. 2026, 28a; iv. 10a, 14b, 1946.

आहा [भा] light, appearance, ii. 41b. आहागाअ [आगाक] a proverb, iv. 202.

₹ to go. ei, iii. 10b. edu, ii. 03. + sa to come. edi, iv. 199. enti, i. 15^d. ehi, i. 12¹, 34^{3, 22}; iii. 20⁵. entī, ii. 31d.

दक्ष [दति] H. 1. 91. thus, i. 9b; ii. 22a, 40°.

इग्रं see इदम्.

इत्यं ts. thus, i. 18°, 33°; ii. 41°.

दुस this, that. aam, ii. 452; iv. 1812. iam, i. 48, 26d, 35c; ii. 2915; iv. 1838, 1912, 14, 22, 29, 43. inam, ii. 27d; iii. 8^a. idam, i. 24¹; ii. 22¹, 28¹; iii. 20¹⁹; iv. 2a, 1917, 27, 231. imam, ii. 291. imiņā, i. 128, 282; iii. 192, 34b, 9. assa, i. 10². imāe, i. 34⁴. imīe, ii.24°; iv.20°. imīa, i. 28°. ime, i.4°. imā, iv. 14a. imāu, iv. 11a. imāo, i. 3432. imīu, iv. 10b. imāņam, i. 7b.

इदर [इतर] another, 1. 44.

चढो [इतस] hence, this way, further, ii. 03, 418; iv. 101, 222.

इध [इह] here, i. 143, 2027, 257; ii. 2916, 412; iv. 1828, 196. Cp. 35.

दुन्दआल [दुन्दजाल] jugqlery, iii. 2019, 21.

इन्द्रजाल the same, ii. 44° ; iii. 12° .

द्वन्दीय ts. a blue lotus, ii. 3°.

grats. the moon, ii. 1c, 29d, 30d, 41b; iii. 1°, 32°.

gats. like, as, as it were, iii. 20b, 282. To wish. icchāmi, i. 245. icchai, i. 11b. icchanti, ii. 28d. icchidā, i. 3435.

+ sin to search. annesiadu, i. 2039. annesidum, iv. 1922.

+u to dismiss, send. pesehi, i. 3438. pesedu, iii. 349. pesiam, ii. 7a. pesida, ii. 6^{17} . pesidā, iv. 9^{14} , 18^{24} .

17a; iv. 2a. Cp. Eu.

इंच+उप to neglect, overlook, disregard. uvekkhīadi, iii. 203.

+ w to see. pekkhāmi, iii. 2019. peccha, i. 14^d; iii. 32^b, 34^b; iv. 10^b. pekkha, i. 18°; ii. 43°, 44¹. pekkhadu, i. 163. pecchantīņam, ii. 30°. pekkhidavvāini, iv. 918.

इंदिस [॰द्रम], fem. ॰sī, such, i. 18º, 2026, 33, 3417; ii. 451.

इंस [इंबत] slightly, iii. 23a. īsīsa, i. 14b; iii. 49. īsīsie, ii. 15.

ईसर [॰म्बर] see जोईसर

ईसारीस [ईप्यारीय] jealous anger, i. 4º.

sts. an expletive particle, iii. 13b, 14a, b.

डझर [ear] the belly, ii. 1b.

उभार [॰दार] noble, exalted, i. 193.

उद्द [॰चित] fit, proper, i. 43; ii. 106; iv. 195.

उद्गर [॰त्कर] a heap, multitude, i. 19a; iv. 1836.

उद्भर H. 1. 58. the same, iii. 1d.

उच् to sprinkle, wet, moisten. ukkhiānam, iv. 8c.

seats. high, elevated, ii. 31a.

उच्चक्ष [॰u] a collection, heap, i. 28a; ii. 21a; iv. 10a.

उच्चोड [/ बुद] withering, ii. 10°.

उच्छङ्ग [उत्प॰] lap, interior, ii. 29a; iii. उद्देस [॰श] place, region, ii. 4226. 27d.

उन्जल [उन्न्यल] bright, shining, beautiful, i. 34d; ii. 40a, 41a; iii. 4b, 27a.

इन्ह ts. here, i. 7b; ii. 48a; iii. 13c, 16c, उज्जारा [ट्यान] pleasure-garden, park, ii. 622; iii. 226, 9; iv. 1830.

उज्जुअं [ऋजुकम] directly, straightforwardly, i. 204, 20.

उज्जोद [उद्द्योत] light, lustre, iii. 24², 26¹. बहु ts. a star. udusamaa, evening, i. 366. उड्डामरिक्ष [॰त] terrified, ii. 29b.

उरा [पूनर्] again, however, i. 42, 16, 19, 66, 16², 20⁸, ¹⁴, ²⁵, ³⁰, ⁴¹, 28⁶, 33⁶, 34³³; ii. 1c, 624, 83, 106, 243, 294, 322, 418, 4214, 438, 11, 482, 492; iii. 82, 91, 162, 33^{6} , 34^{3} ; iv. 1^{6} , 2^{2} , 5^{1} , 7^{1} , 9^{12} , 19^{46} . Cp. yvii.

उसभ [उचत] high, elevated, iii. 16b.

उपह [उप्प] hot, warm, ii. 11ª.

उत्तंस ts. crest, chaplet, iii. 29ª; iv. 7ª.

उत्तर ts. northern; accompanied with, consisting chiefly of, i. 18a; iv. 911.

उत्तरफणुणी [॰फल्ग्नी] the 12th lunar mansion, preceding Hasta, which word means also hand, i. 2016.

उत्तरासाठा [॰षाठा] the 21st lunar mansion; preceding Cravana, which word means also ear, i. 2031.

उत्तरीक्ष [॰य] an upper garment, i. 345; iv. 2012.

उत्ताख [॰न] stretched out, conceited, i. 195. उत्तास [उचास] fear, terror, iii. 7b.

ভনি [ভন্নি] speech, expression, i. 8b, 201; iii. 311.

বনুদ্ধ ts. lofty, high, tall, ii. 2915; iii. 7°. उत्यमगा [उत्तमन] raising, i. 18b.

उप्पत्ति [उत्पत्ति] birth, origin, i. 3417.

उप्पन [उत्पन] a blue lotus, i. 34°; iv. 7°. डिप्पड see ऋ Caus.

उएफ्ल्ल [उत्फ्॰] opened, swollen, i. 20b. उिद्यम्बर HD. 1. 127. fem. orī, afflicted,

dejected, ii. 9°.

उद्बद्ध्य H. 4. 101. emerging, rising, ii. 31d.

उद्याजनादि see भिद + उद्

उम्मत्त [उन्म॰] drunken, mad, ii. 2d.

उम्मङ्क see म्च + उद्

उम्मृहिद [उन्मृदित] unsealed, opened, ii. 475.

उम्ह- [उष्मन] heat, iv. 1ª.

उदर्द [ारी] a female snake, i. 20a.

उल्लंस ts. sport, play; splendor, ii. 47b; iv. 22d.

उल्लासि- [॰सिन] shining, i. 28b.

उवभरण [उपक॰] instrument, means, iv 918, 1939, 44.

उवआर [उपचा॰] procedure, (remedial) treatment, ii. 416, 422, 8, 21; iii. 192.

उवन्द्राभ [उपाध्याय] teacher, i. 9a; iv. 208,9.

उवमा [उप॰] resemblance; as last member of a compound, like to, i. 32b; iii. 16b; iv. 9d.

उवमाण [उपमान] comparison, i. 30°.

डवरि [उप॰] above, over, ii. 20b, 33a; iii. 39; iv. 912.

उवह H. 2. 211; HD. 1. 98. see, lo, ii. 50d.

उट्येल्न [उद्देन] H. 4. 223. overflowing, ii. 1b.

ਤਰਭ [ਤਮਧ] both, ii. 18², 42²¹; iv. 2².

क्रसव [उत्स॰] festival, pleasure, i. 13d, 163, 18d; iv. 216.

ऊस्अ [उत्स्क] desirous, eagerly expecting, ii. 40².

Re Caus., to give, offer. appenti, ii. 38b. uppiu, ii. 19b.

उमा ts. name of the wife of Civa, i. 24. एक [एक] one. ekka, i. 26d; iii. 25d; iv. 1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20⁴¹; ii. 6²²; iii. 17°. ekkā, i. 4³. ekkani, i. 256, 26c. ekkena, i. 24c, 27a; ii. 625; iii. 45. ekkassim, i. 20²⁶. ekke, iv. 2¹.

एक्स्य [एकस्य] near, ii. 8d.

एकमित्र [एकमित्र] the one or only friend, ii. 50°.

एक्कावली [एका॰] a single string of pearls, i. 207; iii. 5b, 6a, 203.

एक्रेक्सआ [एक्रेक्सा] the being one-by-one. ·āe, one by one, singly, iii. 5a.

एकेड्स HD. 1. 145. one another, iii. 10. un ts. a black antelope, ii. 21b.

एगाङ्क [एगा॰] the moon, iii. 28d.

एगागाहि [॰नाभि] musk, ii. 7b.

ufus H. 2. 134. here, now, i. 14°, 20°; ii. 431.

एतद this, that. esa, i. 410, 286; ii. 271; iv. 3c, 7d, 2011. eso, i. 47, 282, 5, 3424, ii. 610, 20, 4313, 461; iii. 82, 2015, 343, 8; iv. 183, 209. esā, i. 202, 18, 40, 28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b, 102, 3, 41c, 8; iv. 914, 1814, 20, 1964, 66. eam, i. 52, 11b, 35a; ii. 8c. edam, i. 411, 52, 311, 345; ii. 64, 108, 298, 41¹, 42⁷, 43²; iii. 9¹, 12³, 34^{5, 7}; iv. 51, 188, 10, 27, 34, 35, edassa, i. 55, 283, 8. eāi, ii. 40a. edāe, i. 311, ii. 82. edāhim, ii. 105. edāņam, i. 34^{31, 33}.

एतिस H. 2. 157. so much, so great, ii. 6^{15} .

एत्य [अन्र] here, i. 12b, 255, 348; ii. 83, 91, 44d, 471, 4; iii. 12b; iv. 51, 1818. etthantare, in the meantime, i. 29d.

एदाचत्य [एतदवस्य] being in that condition, i. 3438.

एमेअ [एवमेव] H. 1. 271. just so, ii. 49a; iii. 9b.

एरिस [इंद्रश] such, iii. 21b.

vei ts. thus, so, i. 1812, 2015, 17, 28, 30; ii. 6^7 , 40^4 , 50^5 ; iii. 3^2 , 8^6 , 16^1 ; iv. 4^1 , 18³⁵, 19^{19, 48}.

भोदू [°ष्ठ] lip, i. 13°; ii. 41°. भोदिस see तृ+ अव.

भोनगाविजा HD. 1. 164. a female servant, ii. 91, 284.

भोल्ल [आर्दे] H. 1. 82. wet, moistened, juicy, fresh, new, i. 28b; iii. 1b; iv. 4^a, 7^b.

ओसह [आंपध] a medicament, iv. 6d.

कअली [कदः] the plantain tree, ii. 14b; iv. 18³.

कह [ेवि] a poet, i. 1a, 419, 55, 62, 83, 9a, 10a, 202.

कहुत्तग्र [कवित्व] poetry, office of poet, i. 195, 206, 18; ii. 102.

काइन्द [कार्योन्द] a king of poets, a honorific epithet of a poet, i. 11.

कहराअ [कविराज] the same, i. 9ª.

काउ [कत्] a sacrifice, i. 24b.

332; ii. 91, 104. ee, iv. 4d. edāim, | कक्स [कक्म] hard, rough, merciless, i. 2043.

कडूरा ts. a bracelet, i. 1810.

कडूल्लो ts. HD. 2. 12. the Açoka tree, i. 17°.

कच्च [काच] glass, crystal, i. 2026.

कडज [कार्य] work, affair, business, ii. 68, 284, 291, 4, 8, 12. kim kajjam, what is the use of, ii. 28a; iii. 1a, 122, 19c.

ansore ts. lampblack, used as a collyrium, i. 207; ii. 23a, 41b, 46a; iii. 33b; iv. 14a.

कड्या [काञ्चन] gold, i. 32a; ii. 12b; iii. 1b. कञ्चराचराड [काञ्चन \circ] name of a bard,i.16 $^{\circ}$; iii. 261.

कञ्चगमाला [काञ्चन॰] name of a woman, iv. 910.

कञ्चगासेल [काञ्चनभेल] mount Meru, ii. 15b. कड्वी [काड्वी] name of a town in Southern India, Conjevaram. i. 15.

कड़वी [काड़वी] a girdle, i. 34a; ii. 15a, 23c, 34b, iii. 18a.

कञ्चलिआ [॰का] a bodice, i. 207.

काञ्जिभ [काञ्जिक] sour gruel, ii. 2911.

कद + u to show, display, manifest. paadei, iii. 12°, 17d.

कहरूब [कटाच] a glance, a side-long look, i. 29a; iv. 24b.

किंदिल HD. 2. 52. a cloth girt round the loins, i. 27d.

कहिस्तअ [किटिसूत्र] a girdle, i. 20%.

कढिद see इय.

and ts. a drop, iv. 8°.

कराअ [कनक] gold, i. 20°; iii. 22°; iv. 912. कराक्किया [इराइगात] tinkling, ii. 32b.

काशाद्र [॰निष्ठ] youngest, ii. 624.

कायदभ [॰क] a thorn, prickle, sting, iii. 24a; iv. 21a, 22d.

ts. the throat, i. 163, 2027; ii. 1b, 2a, 17a; iii. 2c, 6b, 207; iv. 17a.

काउ [का॰] an arrow, i. 16³; iii. 18d.

कण्डारेड to excavate; carve, sculpture. कन्दोह HD. 2. 9. a blue lotus, iii. 36. riūna, iii. 17d. According to O = utkīrya. Cp. Marāṭhī, kamdāraņem.

कार ियाँ] ear, i. 2040, 32b; ii. 27a; iii. 202. कराउन्न [कान्यक्टन] name of a city, Kanouj, iii. 52.

कराजर [कर्णपूर] an ornament worn in the ear, an ear-ring, i. 142.

कसा किन्या a young girl, i. 256.

कसाडी [कर्णाटी] a Karṇāṭa woman, i.15°. कसुण्यल [कर्गोत्पल] an ear-lotus, i. 34°.

कत्यूरिआ [कस्तुरिका] musk, i. 1818, 3439.

and to tell, say. kadhemi, i. 324; iv. kadhehi, ii. 112. kadhedu, kadhesu, iii. 162; iv. 189. iii. 2³. kahijjau, i. 5°. kadhīadu, i. 347; iii. 36. kadhido, ii. 419, 502. akadhidā, i. 284. kadhidam, i. 57.

कथं [कथम] how, why, i. 1815, 301; ii. 12, 613, 21, 116, 402; iii. 101, 224; iv. 211. Cp. कह.

क्लारसम् wretchedness, imbecility (K, kārpaņya), i. 192, 207.

कन्ति [का॰] loveliness, beauty, ii. 27°, 30°.

कन्द ts. a root, bulb, garlic, iii. 28°, 29b.

कन्द्रप्य [॰पं] Cupid, i. 163; ii. 40b, 41d;

कन्दप्यकेली [॰पंकेली] name of a woman, iv. 911.

कन्दिन्ति [॰त] richly or suddenly produced, i. 163.

कन्द्रजिल्ल H. 2. 159. shooting, sprouting, iii. 28c.

कन्दली the plantain tree; a new shoot, sprig, ii. 14b; iii. 20a; iv. 7c.

कप्पन्त [॰ल्पान्त] end of the world, universal destruction, iv. 19a.

कव्यर [॰पूर] camphor, i. 17b, 29c, 3439; iii. 28a; iv. 5c.

कण्यस्मञ्जरी [कर्पू॰] name of the heroine of our play, i. 3420, 24; ii. 624, 283, 296,7, 402, 4215, 17; iii. 84, 2023, 221, 311; iv. 96, 192, 14, 22, 24, 29, 32, 43, 50, 2013, 16.

कम [का॰] succession, regular course, manner, iii. 4b, 5b, 25d; iv. 3c.

anner ts. a lotus, ii. 11d, 16a, 50a; iv. 22b. कमला ts. a name of Laksmī, iv. 24b. कस्य- [कियन] shaking, agitating, i. 17. काम- [• मन्] action, performance, iv. 16b.

कम्मण [कार्मण] magic, witchcraft, ii. 26b. atts. hand; ray, beam, ii. 162, 422; iii. 20°, 24b, 25°.

ones ts. a box, iv. 910.

करण ts. doing, making, ii. 615; iv. 166.

करियडमा [॰का] a small box, iii. 5².

करवाल ts. a sword, iv. 98,

करान ts. gaping; terrible; fem. a terrible form of Durgā, i. 188, 2028; iv. 16a.

करानिभ [•त] made terrible, iv. 2b.

करि- [॰रिन] an elephant, ii. 610.

कल् to hold, do, notice. akalia, i. 2ª. kalida, iv. 910.

कलकपिठ- [पिठन] the cuckoo, i. 163.

कलड्ड ts. stain, fault, iii. 10ª.

कलगा [॰ना] doing, putting on, iii. 28°; iv. 43.

कलम ts. rice, i. 192.

कलम्ब ts. the Kadamba tree, iii. 24°.

कलस [श्रा] a water-pot. thanakalasa, a breast like a water-pot, ii. 24b; iii. 7d. thanakalasinī, a woman having such breasts, ii. 23b.

कलहंस ts. a swan, iii. 23b.

then ts. 1. a small part; a digit of the moon, i. 4b; ii. 10c, 46a; iii. 25d. 2. any practical art, ii. 27c.

कालिआ [a flower, bud, ii. 27a; iii. 1a. किन्द्रमेगा [॰ना] name of a woman, iv. 9°. कलेवर ts. body, iv. 22c.

कल्लोलवदी [oal] name of a woman, iv. 912. कल्लोलियाी [॰नी] a river, ii. 3ª.

कवलण [॰न] eating, swallowing, i. 20b.

कवित्रभ ित eaten, chewed, iii. 2b.

कवाल [॰पाल] the skull, iv. 19b.

कविञ्जल [कपि॰] name of the Vidūṣaka, i. 204, 36, 43, 341; ii. 271, 291; iv. 209.

कवोल [॰पोल] the cheek, i. 32b; iii. 33b.

कट्टा [काट्य] a poem, poetry, a Kāvya, i. 1d, 8b, 196, 7, 204, 6; ii. 4c.

and to rub, test, try. kasīadi, i. 1818. ant + fa to open, bloom. viasanti, ii. 43b.

कसविद्रभा [कषपदिका] a touch-stone, i. 1818, | किसुभा [्युका] a tree, Butea frondosa, 197.

कसाअ [कवाय] red, affected, iv. 232.

कहं [कथम] how, iv. 1a, 3d. kaham pi [kathamapi] somehow, in any way, ii. 39a; iii. 32a. Cp. ari.

किहि H. 3. 60. where, i. 35b; ii. 4219, कितिम (क्रिम) artificial, ii. 28a.

438. kahim pi, somewhere, anywhere, i. 245, 254.

काअ [॰य] body, iv. 14a.

and ts. one-eyed, i. 207.

काणण [॰नन] a forest, park, ii. 22b.

ents ts. love, Cupid, ii. 5b; iv. 22, 7c.

कामं ts. well, forsooth, iii. 192.

कामरूव [॰प] Assam, i. 142.

कामसेणा [॰ना] name of a woman, iv. 98. कामिया [॰नी] a loving, beautiful woman,

i. 33°; ii. 43°, 48°; iii. 18°; iv. 6°.

and ts. (at the end of comp.) author, i. 83.

antu ts. reason, cause, ii. 27d, 4214, 471; iii. 1d, 9b.

कारामन्दिर ts. a prison-house, jail, iv. 98. कारि- [°रिन] doing, causing, ii. 10°.

and ts. time; death, the destroying god, i. 83; ii. 68, 28d, 419, 502; iii. 43; iv. 2b, 19a.

काल ts. black, iv. 142, 18b.

कालक्वरिअ [॰लाचरिक] a scholar, i. 181.

कालन्तर [॰लान्तर] opportunity, i. 35b.

काली ts. a name of Durgā, iv. 19b.

काश + प to appear, become manifest. paāsai, iii. 11d.

किआ [क्रिया] performance, a religious rite, i. 24b.

किइ [कति] work, composition, i. 11b.

having red blossoms, i. 16°.

किकरी ts. a female servant, i. 36b.

a bell, i. 209; ii. 32b, 34b; iv. 17a.

किति [कोति] fame, ii. 35b.

िक्स the interrogative pronoun, who, क्षिमास [श्वास] a petty village or hamlet, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter kim is used with instr. in the sense, what is the use of? kim is used also as an interrogative particle. kim ca, moreover, further. ko, i. 4¹⁹, 5^{a, b}, 16¹, 20³⁹, 28², 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47⁴: iii. 15°. kā, i. 4°, 16¹, 20¹², 33°, 34¹, ³; ii. 25^b, 27^d; iii. 1^b; iv. 9², 16^a, 19³⁰. kim, i. 1^c, 4², 12, 16, 6^b, 2, 8¹, 11¹, 16², 18^{8, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24⁴, 25¹, 28⁸, 34c, 35c; ii. 616, 10c, 2, 6, 113, 4, 16b, $24^{4}, 28^{a,d}, 29^{c,4}, 41^{8}, 42^{7,12,14,15,16,17,32},\\$ 4311, 471, 482; iii. 1a, d, 21, 84, 5, 91, 121, 2, 13a, b, c, 14a, b, c, 16a, b, c, 2, 19c, $20^{3, 15, 16, 17}$, $34^{a, 3}$; iv. $2^{4, 6}$, 3^{1} , 4^{c} , 914, 188, 29, 1915, 34, 46, 67, 22b, 1, 2, 23c. kam, ii. 11². kena, i. 10¹. kassa, i. 23d, 27c; ii. 32d, 40b, 42°; iii. 82, 9°; iv. 6d. kīe, iii. 9°. ke ii. 4230.

किराद [॰त] a Kirāta; a dwarf, iii. 348. faner ts. certainly, I think, ii. 8b.

किलकिल- to sound, jubilate, laugh. olai, ii. 34b.

किलम्मद् ८०० क्रम्

किसलभ [॰य] a young and tender shoot,

कोदिस [॰द्रभ] of what kind, i. 2036; ii. 4228; iii. 36, 93; iv. 1932.

कीस H. 3. 68. why, ii. 4226.

कुडूम ts. saffron, i. 13°, 16°; ii. 8°, 12°; iii. 14b, 15d, 203.

कुच्च [कुचे] beard, i. 2040.

कुड्ज [॰ड्ज] humpbacked, crooked, iii. 348. कृदिणी [॰नी] ts. a bawd, i. 186, 3434.

क्डिल [॰टिल] crooked, curled, ii. 20°.

कुडुम्ब [॰टुम्ब] family, household, relationship, i. 412, 3431.

क्यडल ts. an ear-ring, ii. 182.

क्राडिल भ [॰त] bowed, bent, ii. 6d.

कृत्त ts. a lance, iv. 910.

कुन्तल ts. the hair of the head, ii. 41b. कुन्तन ts. name of a country, i. 12b, 348. kuntalī, a Kuntala woman, i. 15°.

कन्द्रमाला ts. name of a woman, iv. 910. and to be angry. kuppadi, ii. 473. kuppa, i. 205, 11.

क्ष्णासभा [क्रुपांसक] a sort of bodice, i. 13b. क्मरी [॰मारी] a girl, ii. 22°; iii. 17°.

कुमारत्तरा [॰त्व] childhood, the age from 10 to 12, iii. 162.

किरण ts. a ray, beam, ii. 29d, 50c; iii. क्रम ts. a pitcher, water-pot, jar, ii. 44a. कुम्भवड [॰व्यावड] a white gourd, iv. 188.

कुम्मुडभव [॰म्भोड्मव] an epithet of Agastya, i. 17ª.

क्राहुक्की [॰हान्ती] a deer-eyed woman, ii.

क्राक्तिआ [oan] name of a woman, the confidential servant of Karpūramañjarī, iii. 192; iv. 206.

कुरल ts. a lock of hair, i. 15°.

क्रवं [॰क] a species of amaranth, ii. 42³¹, 43^a, ¹³, 44^a, 45^a.

कुरक्राधा- to croon, grumble, growl. °rāanto, iii. 21. •rāantī, i. 1815.

कल ts. family, herd, collection, i. 112, 17°, 197; ii. 2d, 44d.

क्लममा [॰मार्ग] the doctrine and practices of left-hand Çāktas, i. 22b.

कल्ला [॰ल्या] a river, stream, ii. 10d. कवसभ [a] the blue water-lily, ii. 19b, 38b, 42a.

कसल [॰शल] skilful, clever, i. 1d. क्सीलव [॰ श्रीलव] an actor, i. 42. कुसुम ts. a flower, i. 44, 166; ii. 619, 21, 7a, 21a, 44c, 45b; iii. 1d, 22c, 24a; iv. 1836, 1966, 21b, 22b.

कुसमसर [॰शर] Cupid, iii. 7b; iv. 2a. कुसुमाक्षर [कर] the spring, ii. 15. कसमाउह [॰युध] Cupid, ii. 35b. क्रहर ts. a cavity, ii. 30b; iii. 207. ent ts. food, boiled rice, i. 19a.

a to make, do, prepare. Caus., to cause to do. kuņai, ii. 31c; iv. 8d. karedi, i. 2033; iv. 1836. kuņanti, i. 14b; iv. 14b, 15b. karissam, ii. 50°. kunantā, i. 15°; iii. 28°. kunantāņā, ii. 46b. kādum, ii. 614. kāūņa, ii. 8ª. kadua, ii. 8³; iii. 52; iv. 97, 1811, 1917. kijjai, ii. 27c; किवर्स ts. only, i. 6b, 24c; ii. 282. iii. 15c. karīadi, i. 2026. kijjau, at [91] hair, i. 26b. iii. 1ª. 4310, 505; iv. 1919, 50, 211, 221. kaa, 471; iii. 302; iv. 202. kae, ii. 10d.

kide, ii. 429, 10, 13. kidāo, iv. 912. kaāī, ii. 19a. karaņijjam, i. 12a. kādavvā, i. 3435. kādavvam, i. 244; ii. 292. kārio, ii. 15b. kāridam, iv. 1830.

+ अनम to decorate. • kiam, i. 33ª. • kidā, ii. 242.

ent to draw, drag away, bend. kaddhijjai, ii. 29b. kaddhia, i. 32c. kaddhidāo, iii. 43.

+ sn to draw, pull, snatch. aaddhia, i. 29b.

to spread, scatter. kirai, iii. 20b. kirantā, iii. 28b.

केअअ fem. केअई [oतक] name of a plant, i. 29b; ii. 7a; iv. 21b, 22b.

केआरिआ [॰दारिका] a meadow, iii. 203. केदर्ड [॰तकी] name of a plant, ii.619,20,21,22. कोलि ts. play, sport, amorous sport, i. 24d, 26c; iii. 203, 23b, 31b; iv. 26, 911.

केलिआर [ant] causing pastime, i. 142. केलिकाण्या [॰नन] a pleasure-park, ii. 22b. केलिभवण [॰न] a pleasure-house, iv. 19. 105, 432; iv. 24. kuna, iv. 206. किल्बिटी [ेती name of a woman, iv. 912. karedu, iv. 206, 10. kunanto, ii. किलिविमाण [॰न] a pleasure-palace, iv. 918. केलिसभग [श्यपन] a pleasure-couch, iii. 27c.

केलिसेडजा [शाया] the same, iii. 3.

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karīadu, i. 2040, 251; ii. and ts. the filament of a flower, fibre; the Bakula tree, iii. 1d, 24a, 25c. iv. 172. kida, ii. 615. kao, iii. कोभणड [eaus] a bow, i. 163; iii. 30b. 32b. kido, ii. 91; iv. 1822. kaam, कोइल [किल] the cuckoo, i. 18c; iii. 31b. ii. 47b. kidam, i. 19c; ii. 624, 113, 4, कोउद्दल्ल [कीतृहल] desire, curiosity, ii. 38a; iv. 18a.

e and makes between a beautiful properties the thinks

कोऊहल the same, ii. 49ª.

कोडि [॰िट] ten millions, iii. 5b, 3.

कोड HD. 2. 33. desire, curiosity, ii. ख्वमा [॰डम] a sword, iv. 911. 37b; iii. 3c.

कोदुअघर [कातुकरह] a pleasure-house, iv.

कोमल ts. tender, soft, ii. 10°; iii. 33°.

कोल कि। belonging to the left-hand Çāktas, i. 23d.

कोलाइल ts. a loud and confused noise, iii. 343.

कोस [श्र] membrum virile, i. 2028.

कर्य, ह, after & and anusvara ख [खलु] indeed, methinks. kkhu, i. 2043; iv. 24. hu, i. 46, 2038, 34b, 17, 18; ii. 42a, b, 48b; iii. 9b; iv. 2a, 1836. khu, i. 52; ii. 05, 66, 102; iii. 3d.

ent intens. Caus., to cause to go. cankamio, ii. 18b.

+ भित to pass. adikkanta, iv. 1811.

+ sn to attack, subdue. akkanta, i. 142.

+ निस to go away, to leave. nikkamamha, iii. 229.

sal to buy. kipido, iii. 45. kipida, i. faras see faq. 3415.

+ fa to sell. vikkiņīadi, i. 1818. vikkinidā, iii. 53.

and to be tired out, exhausted. kilammāmi, iii. 192. kilammantī, iii. 203. kilanto, iii. 81.

mu to boil. kadhia, ii. 66. iii. 203.

चल+प Caus., to wash, wipe away. pakkhālido, iii. 39.

fau to throw, cast. khivanti, iv. 13°.

खंभ [चत] hurt, torn, broken; a wound, i. 28²; ii. 11^b.

खड्ड to limp, halt. khañjia, i. 21c.

खडिङ्का HD. 2. 71. a side-door, backdoor, iii. 2011.

खडिआ [॰रिका] chalk, iii. 33ª.

खण [चण] an instant, moment, ii. 32, 403, 416, 47d; iv. 9b, 1832.

खाइ- to break, cut, crush. khandissam, i. 2016. khandijjaï, iv. 3d. khandaantā, i. 15b.

taus ts. a piece, part, i. 23°.

खयहणा [॰ना] breaking, cutting, frustrating, ii. 27d; iv. 3b.

खनखगड a kind of cake? jest, joke? (K, kalikhanda apūpavicesah, N, deçyām khadīkhandaçabdah krīdāvācakah), i. 3415.

खाद to eat. khajjae, i. 23b.

खाम [चाम] thin, emaciated, ii. 610.

खार [चार] salt, ii. 11b.

िच afflicted, tired, i. 20%.

ख see क्य.

खहर H. 4. 116. to fall short, ii. 4.

खर [दार] a razor, iv. 3d.

खेलइ to play, move to and fro. khelanti, iv. 11b.

kadhida, गञ्चण [गगन] the sky, ii. 30b, 47d; iii. 2015. TET ts. the Ganges, i. 4a; iii. 39.

musts. a flock, multitude; certain demigods who are the attendants of Civa, i. 25c, 33a; ii. 28c; iv. 1965, 22°.

गणण [॰न] counting, ii. 376.

गरापा [॰ना] regard. kā g., what need we say of, iii. 1b.

गियंड [यन्यि] a knot, tie, i. 15d, 2043; iii. 9a, 2; iv. 2012.

गणिठवस [पन्यिपर्ध] name of a fragrant shrub, according to P = Tabernaemontana coronaria, iii. 203.

गयह ts. the cheek, i. 15a, 16a; ii. 37a; iii. 34b.

गगडूस [॰ष] a mouthful, handful, iii. 20º. गत [गात्र] a limb, body, ii. 27b; iii. 221. गन्य ts. smell, odor, ii. 619.

गन्धतेल्ल [॰तेल] a fragrant oil, i. 13ª. गन्धहरिया ts. the musk-deer, iii. 203.

गठम [॰भे] womb, belly, interior, i. 3417; iii. 315, 18, 41; iv. 216.

गढाचर [॰भेएह] inner apartment, iii. 221. गम to go, pass. gacchāmi, iii. 315, 349. gacchanti, iv. 9b. gaccha, i. 2023, 25; ii. 4223. gacchamha, iii. 226. gamissam, i. 3438; ii. 503; iv. 1937, 47. gamissāmo, i. 361. gao, iii. 25d. gado, iii. 314, 52. gaā, i. 33c. ga $d\bar{a}$, i. 18^{15} , 20^{33} , 25; iv. 9^2 , 19^{22} . gaam, i. 35b; iii. 3a, d. gadam, ii. | fust ts. a mountain, i. 20a. gae, i. 14a, 35c. gade, iii. 314, 84; iv. 1832. gadua, iv. 184, 1924.

+ अनु to accompany. anugaa, iv. 116. aņugadā, ii. 282.

+ अब to know, learn. avagamia, iii. । गीइ [॰ित] song, singing, iv. 17°. 345, 7,

+ эт to come. aacchasi, ii. 4223. aacchadi, ii. 418; iii. 347. āaccha, āacchadha, iv. 1939, 57. iii. 34⁵.

āgamissam, i. 2038; iv. 1918. āgamissadi, iv. 1831. āgantavvam, iv. 1925. āado, iv. 1960. āadā, ii. 614, 17, 422; iv. 1917. agadam, i. 184: iii. 347.

+35 to rise, ascend. uggaa, iii. 1c. + fatt to come out, part. niggacchadi, iv. 192. niggaam, iii. 20%.

+ सम to join, meet. samgada, iii. 314. nuts. going away, iv. 7d.

गमरा [॰न] going, motion, iii. 23b.

गुक्तीर ts. deep, solemn, i. 282.

गरल ts. poison, ii. 112.

गल to drop, fall. Caus., to pour out, filter, strain. galanti, ii. 9b. gāliassa, i. 19°.

+ fa to vanish, disappear. ii. 610.

गालिखद्दल्ल [॰खलीवर्द] HD. 6. 91. a strong but lazy bull, i. 2029.

गट्य [र्वे] pride, i. 195.

गाढ ts. strong, vehement, intense, i. 195, 2043; ii. 45a; iii. 203; iv. 1a.

गिम्ह [गोज] summer, ii. 415; iv. 1a, 4c. गिरा [गिर्] speech, voice, words, ii. 29°.

13, 112; iii. 41, 122. gadāe, iv. 203. | गिरिन्द [ेरीन्द्र] the king of mountains, Himavant, the father of Pārvatī,

गिरिस [॰श] Çiva, i. 3b; iii. 29a. गिरिसुआ [॰ता] Pārvatī, i. 4d.

no ts. quality, virtue; thread, string, cord, i. 10b, 2043, 33a; ii. 2b, 4a, 26b, 27c, 28c; iii. 85; iv. 1965, 22c, गुल्य see गम्फ.

THE to string, tie, arrange. gumphedi, i. 44. gumphantā, i. 15d. guttha, चचा [∘न] 1. compact, dense, strong, i. iii. 2ª, 5b.

ne ts. a teacher, spiritual preceptor, i. 5b, 22a; iv. 1812, 21, 25.

गृह to hide. gudha, ii. 21ª.

+ 3u to embrace. uvagūdho, ii. 452. ग्+समुद्र to throw out, put forth. samuggiraï, ii. 456.

गेअ [॰य] song, iii. 14ª.

गेन्द्र [पाद्य] what can be grasped, i. 30°; iii. 19b.

गैरिआ |गैरिका | red chalk, iii. 18b.

मेहिन [ए॰] wife, i. 11º; iii. 15º.

ทิ to sing. gāanta, i. 21a.

गोभर [॰चर] range of the organs of sense, grip, hold, influence, iv. 2a, 20b.

मोदी [॰छी] conversation, i. 2036.

गोर [गोर] white, yellowish, iii. 34b.

गोरभ the same, iii. 31°.

गोरह [गोराह] fem. ongī, having a palered body, i. 20%.

गोरी [गी॰] Pārvatī, i. 284; ii. 625; iv. 1811.

गोवअ [॰पक] a cow-herd, i. 21.

यह to scize, take. genha, iv. 2013. ghettūņa, i. 123. geņhia, iv. 1918, 39, 57.

घट Caus., to join, accomplish, form. ghadeï, iii. 17°. aghadia, i. 2b.

+ 3z Caus., to open. ugghādijjanti, i. 36ª.

+ united, joined. samghadaï, iii. 9^a. samghadide, i. 18⁸.

ve to rub. ghattedi, i. 46.

घडण, ॰ गा [घटन, ॰ ना] forming, joining;

contact; coining, stamping, ii. 37a, 41a; iii. 10a; iv. 9a.

13°, 27b, 29d; ii. 610, 12a; iii. 203; iv. 6°, 8². 2. a cloud, iii. 4².

घराषार [घन॰] camphor, ii. 21a.

घर्णसारमञ्जरी [घन॰] name of a woman, synonymous with Karpūramanjarī, iv. 1819, 28, 1946, 206, 16.

euerts. a bell, ii. 31b.

चम्म [॰र्म] heat, warmth, ii. 610; iii. 203.

घर H. 2. 144. a house, i. 14°, 182, 2034; ii. 2d; iv. 1b, 183.

etz ts. a grinding-stone, iii. 30°.

घरियों [एहियारें] a wife, i. 197, 3411; ii. 8b; iii. 15a; iv. 1820.

घल्ल H. 4. 334. to throw, cast. ghallissam, i. 2031.

चुसिया [॰स्या] saffron, ii. 37•.

चेत्र्या see पह्

See H.

चक्ष [॰u] collection, heap, mass, i. 26b; ii. 50°.

चडिळह [चतुर्विध] of four kind, fourfold, ii. 1d.

चडसादी [चतु:षष्टि] sixty-four, iii. 4.

चओर [चकोर] the Greek partridge (said to feed on moonbeams), i. 1d.

as [am] a wheel, ii. 18b, 23c, 34a.

चड्डा HD. 3. 20. round, ii. 34ª.

चक्रवहि- [चक्रवर्तिन] an emperor, i. 12°; iii. 15a; iv. 1820, 22, 23c.

चक्रवाभ [चक्रवाक] ruddy goose, ii. 8b, 50c. चङ्काभार [चक्राकार] wheel-like, ii. 23°; iii. 19°.

चक्ख़ [चचस] an eye, ii. 5ª.

चहुम- ८०० क्रम्-

चडुमगा [चङ्क॰] going, walking, i. 27d.

चह HD. 3. 1. beautiful, i. 31^b, 33^a; ii. 25^a, 28^b; iv. 13^b.

चङ्गतण beauty, i. 142, 209; iii. 9c, 162.

चित्रम- H. 1. 35; 2. 154. beauty, ii. 24d, 26°; iii. 6³, 13b.

चन्दा [चर्चा] smearing, anointing, i. 20°. चन्द्रत ts. trembling, tremulous, ii. 41°. चन्द्रत ts. waddling, iii. 23°.

चहि-licking, cp. Marāṭhī cāṭaṇeṁ, i. 2028.

चड् H. 4. 206. to rise, increase. cadadi, iii. 16².

Eusts. wild, impetuous, angry, i. 17d, 23°; ii. 10°.

चगडंसु [चगडांस] the sun, i. 35°.

चगडवान [॰पान] name of a king, i. 12ª.

चगडसेगा [॰न] name of a king, iv. 1818.

चिडम-H. 2. 154. impetuosity, i. 163.

चदुत्थी [चतुर्थी] the fourth day (e. g., of a lunar fortnight), ii. 623, 295.

चदुइसी [चतुर्देशी] the fourteenth day of a lunar fortnight, iv. 1811.

चदुर [चतुर] skilful, conversant with, i. 71. चदुरत्तमा skill, loveliness, i. 201.

चदुस्सिंद्र [चतुःषिट] sixty-four, iii. 44.

चन्द्र [चन्द्र] the moon, i. 32b; ii. 5b, 61°, 27b, 2913, 19, 21, 435; iii. 16b, 242°, 25d, 261, 29b, 302; iv. 1964.

चन्द्रग [॰न] sandal, i. 14b, 17b, 20°; ii. 10°, 11°, 1; iii. 20d, 28b; iv. 5c, 6c, 8°.

चन्दर्शलेहा [॰नलेखा] name of a woman, iv. 9º.

चन्दिआ [चन्द्रिका] moonlight, iv. 1964.

सम्ब् H. 4. 395. to compress, squeeze. campiam (P translates pīditam), ii. 33°.

चम्पञ्ज [क] name of a tree and its flowers, i. 14², 16^a, 34³³; ii. 42^b; iii. 1^a, 22^b, 30^b.

चम्पा ts. name of a town, Campā, i. 142.

चमा- [चर्मन] skin, i. 23°.

चम्मद्वि [चर्मथिष्टि] a whip. cammatthiaanto, looking like a whip, ii. 39^b.

चर्+सम् Caus., to communicate. samcārentā, ii. 2°.

चरिञ्ज [॰त] acting, behaviour, acts, ii. 40°.

चन् to stir, move; to get loose. calia, ii. 1ª. caliam, i. 27d.

বল ts. tremulous, rolling, ii. 5°; iv. 16°.

चलग्र [॰रग्र] a foot, i. 20³⁴; ii. 13°, 33°, 42°, 43°.

चलग्र [॰न] moving, shaking, i. 36°.

चिन्न [चारों] the motion of the feet in the dance, iv. 12b, 16b.

चवल [॰पल] unsteady, wavering, i. 15°; ii. 49°.

चसभ [॰पक] a drinking-vessel, iv. 19b.

चामर ts. a chowry, fan, ii. 31²; iv. 9⁸.

चामुगडा ts. a terrific form of Durgā, iv. 1830, 38, 1912.

चारि- [॰रिन] wandering, moving, iv. 26. चार ts. lovely, i. 163.

चाव [॰प] a bow, ii. 6d; iv. 14a, 1964.

चाहुआया [॰वान] the Cāuhan family, i. 11ª. | चोरअ [॰क] a thief, robber, iii. 31ª. चि+उद to gather, arrange. uccinedi, चोल ts. name of a country, i. 15°. i. 43.

चिअ see चेअ·

चित्त ts. mind, heart, ii. 40b, 2, 49a; iii. 11d, 122; iv. 9c, 20c.

বিন [°না 1. bright, variegated, spotted, iv. 912. 2. a picture, i. 27c, 30d; ii. 4ª.

चित्तअर [॰न्नकर] a painter, ii. 40b.

चित्रभिति [चित्रः] a painted wall, a wallpicture, i. 36°.

चित्रलेखा [चित्रलेखा] name of a woman, iv. 99.

चिता [॰ना] the fourteenth lunar mansion, iii. 314.

चिर long. ciram, for a long time, ii. 4d. cirāa, at last, iii. 23b.

चिराभ- [॰य-] to tarry. cirāadi, ii. 6². चिह्नर H. 1. 186. the hair of the head, ii. 21ª.

चुम्ब् to kiss. cumbia, i. 17d.

चुम्बर्ग [॰न] kissing, i. 2º.

चुडामिशा ts. a crest-jewel; best, excellent, i. 5b. ottaņa [otva], i. 202.

चर्ण to crush. cūraïssam, i. 2030. cūrīadu, i. 2027.

चूलिआ [°का] top-knot, iv. 24.

चेअ, चिअ, च्व H. 2. 184. restrictive or strengthening particle; used with tad (like tad eva) to mean 'the same'; i. 8a, 21d; iii. 11d, 19d.

चेडिआ [॰टिका] a female slave or servant, i. 2020, 26.

i. 17d, 18d.

च्च see चेअ·

कड्ल HD. 3. 24. clever, i. 1°, 57; iii. 92. कट्स [पाठक] the sixth, iii. 18d.

छडा [॰टा] mass, lustre, splendor, flash, i. 29a; ii. 32a; iii. 20a.

कत [॰त्र] a parasol, umbrella, ii. 29d.

æ + u to hide, conceal. pacchaantī, i. 33^h.

क्रप्यअ [षट्पद] a bee, ii. 2b.

कम्मुद्द [षणमुख] a name of Kārttikeya, i.3°. क्रम्मासिअ [पर्गमापिक] weighing six māşa, ii. 17a; iii. 203.

क्रन ts. deception, guise, semblance, ii. 35°; iii. 32°.

क्रन- to deceive, cheat. chalidā, ii. 2910. ক্তবি ts. color, splendor, shimmer, i. 29b; ii. 47b, 50c; iv. 51.

काआ [॰या] reflection, light, ii. 610; iii. 1°. छुर् to cover, smear, envelop. churia, iv. 5a. churio, i. 29d.

क्राण ts. smearing, anointing, iii. 28.

कहा [जध] hunger, iii. 81.

के भ िका clever, ii. 26°; iii. 6°.

केत [चेत्र] field, width, i. 30°.

कोल्ल H. 4. 395. to cleanse, rub. chollanti, i. 14^a.

ज see यदः

जञ [॰य] conquest, triumph, iv. 20a.

जअ- [जगत] the world, iii. 12c, 17a.

जभग [॰यन] subduing, ii. 41d.

चेत [चेत्र] a lunar month, March-April, जद [यदि] if, ii. 473, 484; iii. 122, 156, 33°; iv. 210, 31, 1814.

जद- [जियन] fem. oini, conquering, van- | जरह [oz] hard, solid, iv. 2b. jaradhāaquishing, ii. 41b.

जक्ब [यन] one of a class of demigods, i. 25°.

जहम ts. moving, iv. 18a.

जच्च [जात्य] noble, well-born, genuine, . i. 14°, 32°; ii. 19°, 25°; iii. 1°.

जङ्चर [जर्जर] old, decayed, iv. 4d.

- जगा [॰न] people, man; common people, i. 42, 18a, 215, 348; ii. 3a, 617, 28b, 31d, 402, 41d, 47d; iii. 12c, 15a, 27d, 28b; iv. 2b, 2, 9a, 14b, 24a.

जणण [॰नन] fem. ॰ṇī, producing, causing; fem. a mother, i. 26d; iv. 9d.

जता [यात्रा] festival, procession, ii. 44d.

जदो [यतस] from whence, from which time; because, i. 43, 123, 9, 1818, 197, 207, 13, 312, 3431, 32; ii. 66, 4223; iv. 1¹, 3², 20¹⁶, 22³.

जाधा [यथा] as, as follows, i. 72, 84, 132, 164; ii. 261, 4233; iv. 187, 20. See 375.

जिंचके वियो विश्व will, i. 163; iii. 311. Cp. जहिन्छं.

sa to be produced, be, become, happen. Caus., to produce. jao, i. 29d; ii. 50d. jāā, i. 20d, 35c; ii. 1d, 3d; iii. 28d. jāam, i. 16a. jāde, ii. 4221. jania, i. 21; ii. 194, 32c.

+ सम to grow, become. samjāā, iii. 25b; iv. 23c.

जन्त [यन्त्र] an instrument, machine, iv. 13^a. •jjala, an artificial stream of water, showerbath, iv. 10b. ·dhārā, the same, iii. 20°.

जम्पिअ [जल्पित] speech, murmur, ii. 2b. जर [ज्यर] fever, ii. 425.

māṇa, growing old, ripe, matured, ii. 15.

जल ts. water, i. 4a; ii. 11c, 24c, 3, 30b; iii. 317, 18, 20c.

जनञ्जनि जिनाः] a libation of water presented to the manes of a deceased person, ii. 5d, 4221.

जनहर [°धर] a cloud, iii. 311, 28d.

जल्प to speak, talk. jampanta, iii. 27%.

जविशासन्तर [॰िनकान्तर] the tiring-room, i. 12^3 .

जह [यथा] as, that, i. 34^{3, b, c}; ii. 44^d; iv. 20b. jahā, the same, i. 34d. Seesiur.

जहिं [यत्र] H. 3. 60. where, i. 20^{23, 25, 26, 33}.

जहिन्छं [यथे॰] at will, ii. 22ª. See जिंचन्छं. जामिखी [यामिनी] night, ii. 29d, 415; iv. 4e.

जाव [यावत] as far as, till, in the meantime, ii. 416; iii. 349.

for to conquer, surpass, curb, restrain, be victorious. jaaï, i. 4d; iii. 18d, 30b; [iv. 19b. jaa, i. 142. jaadu, ii. 612; iv. 916, 186. jia; iii. 42. jido, iii. 21.

+ निस् to conquer. nijjida, i. 142.

+ affect to conquer, defeat. i. 13d.

जीव to live. jīvadha, i. 2041.

enter ts. life, soul, i. 35°.

जीविभ [°त] life, ii. 9d.

जीहा [जिङ्का] tongue, ii. 475.

ज़ुआ [युग] a pair, couple, i. 262; ii. 132, 18ª, 33ª, 37ª.

ज़ुझ- [युवन] young, ii. 41d.

जुअल [युगल] a pair, couple, i. 2031; ii. 624, 7b, 13b, 16a.

जुअलअ [युगलक] the same, ii. 14ª.

जुन्झ [युद्ध] see मल्लजुन्झः

जुक्स [जोर्फो] old, wasted, decayed, ii. 2911; iii. 28c.

সুদ্ধিতি [যুঘিতি] name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karṇa, which word means also ear, i. 20¹⁵.

जेटू [ज्येष्ठ] eldest, i. 2015, 3435; ii. 102, 4. जेत्तिअ H. 2. 157. so much as, i. 76.

जेव [एव] H. 4. 280. a particle used to strengthen the sense, just, quite. If anusvāra or ā, ī, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5⁷, 7¹, 16⁴, 20⁴, 6, 20, 34³⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19⁵⁰. jjeva, i. 8³, 20³⁴; ii. 1², 9¹, 45¹; iii. 22⁹, 34⁹; iv. 19^{6, 24, 60}.

जोइस्रा [योगिनों] a witch, sorceress, iv.

जोईसर [योगेश्वर] a sorcerer, i. 26d, 285; iv. 1812, 1955.

क्रोम [योग्य] fit, appropriate, i. 19²; ii. 5^d, 23^a; iv. 2^c.

जोगहा [क्योत्स्ना] moonlight, i. 1d, 4c, 29c; ii. 11a, 30b; iii. 7a, 25b, 28b.

सोव्या [यांवन] youth, iii. 17b, 18c.

an to know. jāṇāsi, i. 18¹⁶; ii. 42^{16, 17}, 47^{1, 2}. jāṇāi, i. 35^b. jāṇādi, i. 32²; iii. 34⁹. jāṇimo, iii. 12^d. jāṇanti, ii. 49². jāṇa, i. 34¹; ii. 43¹². jāṇe, i. 22²; iii. 3^{2, 7, 15}, 15^c. jāṇnādi, i. 28².

+ sn to order, command. anavedi, i. 198, 3436. anavedu, i. 415.

+ se to communicate, speak, tell. vippavedi, iv. 9¹⁷, 18⁷. vippavedum, iv. 9¹⁴, 18²⁴. vippavīadi, ii. 28¹; iv. 18¹⁰, 19¹⁷. vippatto, iv. 18¹². vippattam, iv. 18¹⁵. vippāvidam, iv. 18⁴.

ज्वल् to burn, be hot. jalaï, ii. 11°; iii. 20°.

+sz Caus., to make illustrious. ujjaledi, i. 197.

झ्यान्य्या ts. a jingling sound, iv. 17.

इराइरा- to sound, jingle. •nanta, n. 32ª.

ञ्चत्ति [ञ्चटिति] quickly, suddenly, at once, i. 20d, 36b; ii. 38a; iii. 3c. Cp. तङ्कि

ञ्चर्+ प्र H. 4. 173. Caus., to cause to drop, ooze. pajjharāvedi, iv. 1836.

द्वारा [ध्यान] meditation, contemplation, i. 22^a, 24^b, 34²⁷; ii. 4^d; iv. 19⁵⁵.

Eux HD. 4. 2. gaping, large, uneven, i. 2040.

or mark made with sandal wood or unquents, ii. 115.

2021 1. a scar, see bhamarateṇṭā.
2. HD. 4. 3. a gambling-place.
tenṭākarālā, terrible in the gambling-places or a Durgā of the
gambling-places (K, uraḥkiṇopalakṣitacaṇḍikā), i. 18⁸, 20²⁸.

ठङ्कर ts. a lord, chief, iii. 81.

47, 2010; ii. 1a; iv. 1922, 24.

डाझन्त ८०० दहः

हम्ब+ वि to cheat, deceive, mock. dambedi, iii. 81.

द्वाद ts. mass, show, pomp, empty noise, i. 2a; iii. 12a, 13b.

fem ts. a young child, i. 30°. डो + उद् to fly up. uddīņo, iv. 211.

दिल्ल [िघायल] loose, relaxed, careless, i. 13°; iii. 3°.

ग्रा [न] not, i. 6b, 81, 13a, b, 1816, 18, 204, 7, 8, 9, 14, 20, 38, 22a, 25d, 27c, 30d, 34a, b, c, 17, 18; ii. 1a, 4a, d, 66, 8d, 105, $16^{b}, 24^{4}, 26^{d}, 28^{d}, 23^{d}, 40^{b}, 42^{16,17,23},$ 47¹, ³, 49²; iii. 8², 9⁶, 14⁶, 15⁶, 16^d, 20d, 22b, 34°; iv. 2°, 10, 3d, 9c, 1836, 192, 9, 203.

गाअग [नयन] eye, i. 2036, 34c; ii. 6a, 19a, 21a, b, 38a, 402, 42a; iii. 2017; iv. 20b.

याआर [नगर] a town, i. 255; ii. 30a; iii. 52. गाअरी [नगरी] the same, ii. 3b.

if H. 4. 283. surely (as used half questioningly), i. 29°, 3420; ii. 472.

ग्राफ्यत [नवन] a lunar mansion, i. 2016,31; iii. 314.

णळ्या [नर्तन] dancing, iv. 17b.

iv. 11a.

गाच्चिद्र निर्तित dancing, iii. 228.

यह [न्त्य] dancing, acting, i. 42, 16; ii. | गान [नान] a lotus-stalk, ii. 162. 15b; iii. 14a.

ठाणां [स्थान] place; tone, modulation, i. | ग्राहावभ [नतापक] causing to dance, move, shake, i. 163, 17c.

> याड + वि H. 4. 150. to confuse, mystify, delude. viņadida, iv. 1953.

> याडी [नटी] an actress, courtesan, ii. 28a. गान्दिउड़ [नन्दिवृद्ध] name of a poet, i. 20^{20} .

यान्दियों [नन्दिनी] a daughter, i. 128.

णुरवङ् [नरपति] a king, ii. 35b.

यारिन्द [नरेन्द्र] the same, i. 128.

ग्रालिग्रा [नलिन] a lotus flower, i. 27a.

गुनियो [निबनी] a lotus plant, a pond abounding in lotuses, i. 35d; iii.

णुष [नव] new, i. 32a; ii. 2c, 19b, 41a, 42b, 44a; iii. 1c, 4b, 24a, 25b, 30b; iv. 7c, 9a, 22a.

णह- [नभस] the sky, iii. 7a, 29a. haddhe [nabho'rdhe] in the midst of the sky, i. 25b.

ग्रहक्षल [नभस्तल] the sky, iii. 26d.

ग्राअलआ [नागनता] Piper betle, iv. 5ª.

ग्राडिआ [नाटिका] a short or light domestic comedy in four acts, such as the Ratnāvalī, i. 62.

णाणा [नाना] manifold, various, ii. 3b.

णाम [नाम] name; by name; indeed, i. 25⁵, 34^{8, 11}; ii. 26^a; iii. 1^b, 5²; iv. 914. 1818.

णामन्तर [नामा॰] another name, iv. 2016. णामहेक [नामधेय] name, i. 2015, 16, 31; iii.

318; iv. 98, 9, 10, 11, 12.

णच्यणी [नर्तनी] a female dancer, i. 163; खाराअ [नाराच] an iron staff on the goldsmith's scales, i. 2013.

गारिङ [नारङ] an orange, ii. 50d.

णावा नि a ship, iv. 203.

i. 3ª.

णाह [नाध] lord, husband, i. 35°.

णाहि [नामि] the navel, i. 34b; ii. 24a.

श्विक्ष [निज्ञ] own, one's own, i. 192, 2034, 33a, 3435; ii. 28b, 435; iii. 2016, 32b; iv. 1917.

चित्रंस्य HD. 4. 38. a garment, cloth, iii. 15d.

िखाभडिअ [निकटिक] near, at hand, ii. 418. शाक्षित्य see वस + नि.

शिक्षम्ब [नितः] the buttocks, the circumference of the hips, ii. 1^a, 15^a, 24^b; iii. 19°.

विश्वमित्रवर्णी [नितम्बनी] a woman with large and handsome hips, ii. 26b; iii. 13°.

चित्रर [निकर] a multitude, collection, ii. 17b, 45b.

चित्रचा [निष्चा] clever, skilful, careful, ii. 40b; iv. 31.

चित्रपुद्ध H. 4. 181; 3. 56. to see, i. 34b. गिओअ [नियोग] injunction, command, ii. 28².

चिक्कलङ् [निष्क॰] stainless, i. 10b.

िणच्य [नित्य] continual, perpetual, constant; always, i. 2b, 33d; ii. 10d, 46b; iv. 22d.

चिडाल [नलाट] H. 1. 47, 257. the forehead, ii. 202.

ियातल [निस्तल] round, globular, iii. 4b. ियादाह [निदाघ] heat, summer, iv. 3c, 5d, 6d.

चिहा [निद्रा] sleep, ii. 50°; iii. 3d. ग्रिन्दिगिज्ज [निन्दनीय] worthy of blame, श्रिमग [निसर्ग] nature, i. 31b; ii. 25a. i. 207.

चास [न्यास] a deposit, pledge of love, | चिप्पद HD. 4.31. abundant, exceeding; very much, i. 17°. Cp. Marāthī nipata or nippata.

णिबन्धमा [निबन्धन] causing, iii. 242.

शिक्सर [निर्भर] vehement(ly), exceedingly: close; full of; ii. 44b; iii. 7a, c; iv. 19 16.

णिक्सरराभ [निर्भरराज] another name of Mahendrapāla, i. 93.

चिमित [निः] cause, motive; at the end of a compound, in order to, for the sake of, i. 12°, 3438; ii. 4212; iii. 16c; iv. 98, 1812.

श्विम्मवर्ण [निर्माप्या] cp. H. 4. 19. building. forming, iii. 17b.

श्चित्ववर [निरद्धर] without letters, illiterate. i. 2013.

खिरनार [नि॰] uninterrupted, iv. 8b.

चिरिक्जिपिङ्ज [निरोच्चायि] what can be seen, ii. 47d.

विरिक्कि [निरोचित] look, ii. 6°.

णिल्लकवर्षा [निर्नेद्या] undistinguished, unimportant, i. 186.

ग्रिविडि see पत्+ नि.

ि चारण [नि॰] preventing, warding off, iii. 8b.

िषाविड [निविड] close, compact, ii. 24.

णिवेदअ [निवेदक] telling, indicating, ii. 83. िंचिम [निवेम] entrance; expanse, con-

tour, i. 36a; iii. 7d, 21b.

fuers H. 4. 62. to become clear. pivvadadi, i. 197.

णिट्याच [निर्विच without hindrance, iv. 1955.

ियसा [निया] night; by night, ii. 9a; iv. 3a.

ksasa, iv. 15b.

चिष्ठ [निभ] like, similar, i. 32°.

गिहित see धा + नि.

चिष्ट्यम [निध्यन] coitus, iii. 7c, 28c, 29b;

ग्रीरन्ध [नीरन्ध] without interstices, close, iv. 97.

णील [नी॰] black, ii. 14ª.

ग्रीनकगठ [नी॰] a name of Çiva, iii. 2016. णीसन्द [निःसन्द] flowing, streaming, iii. 311.

णीसास [निम्बास] a sighing, sigh, i. 20°; ii. 10a; iii. 209.

म [न] an interrogative particle, iii. 84, 19e; iv. 1a, 24.

ग्रागं [नुनम] certainly, iii. 17°, 32°. nūna, iv. 21°.

गोउर [नुपर] an anklet, i. 2030; ii. 32a, 33b, 47a; iii. 13a, 18a; iv. 17b.

गोल [नेन] eye, i. 30°, 32°; ii. 3°, 46°.

णेदं [न + एतद्] H. 4. 279. that. A form used only after anusvāra, i. 1812; 11i. 161; iv. 1835, 1915.

णिवच्छ [नेपच्य] decoration, attire, dress, i. 33^b, 34³⁸; ii. 26^b, 27^c, 28^d; iv. 20%

पोह [सेह] affection, love, i. 15d.

गो see अहम.

गो नो not, i. 13a, 22a, 23d, 30b; iii. 22a; iv. 23ª.

णोल्ल + प H. 4. 143. to toss. panollia, ii. 14b, 36a.

पहाण [सान] bathing, bath, i. 26°, 28°, 301; ii. 24°.

गिसाअर [निशाचर] fem. ॰rī, a fiend, Rā-| तओ [ततस] thence, thereafter, then, iii. 4^a: iv. 3^d. Ср. तदो.

तंस [च्याव] triangular, oblique. ii. 1d, 6c.

ਜ਼ਵ Caus., to beat. tādiumaņa- [tāditumanas having the intention to beat, iii. 3b.

ਕਫ [°ਣ] a shore, bank, iv. 203.

तर्हात [तर्हादिति] quickly, at once, i. 2015, 16; iii. 3b, 203. Ср. द्वाति.

त्रम् [्त] body, i. 33b; ii. 8a, 24d. •laā [latā] body, ii. 1d, 9d, 11c. ·llaā, the same, i. 28b.

तत्थ [न] there, here, ii. 27d; iii. 9b.

तत्यभोदी [तत्रभवती] her honor, a respectful title, iii. 221.

as this, that, he, she, it. sa, iv. 3d. so, i. 55, 6a, 10a, 197, 215; ii. 12, 28a, c, 46d; iii. 314, 17, 41, 93, 101, 12b. sā, i. 1c, 8b, 11b, 197, 3413; ii. 4a, 11d, 14a, 29d, 4233; iii. 5b, 3, 6b; iv. 1b, 9d, 18^{20, 21, 38}, 19³⁰. tam, i. 13^d, 19⁷, 2027, 29, 25a, d, 7, 26c, 29c; ii. Sc, 91, 27°, 28°, 29°, 4, 8, 41°, 2, 43°, 11, 46°; iii. 3d, 6, 52, 8a, 9d, 12d, 13c, 16c; iv. 97, 1827, 1950, 55, 57. tad as first part of a compound in takkajja [tatkarya], ii. 284; takkāla [tatkāla], i. 83; takkhana [tatkṣana], iv. 1832; taggada [tadgata], ii. 13, 112; iv. 92, 1832; tabbhattā [tadbhartr], ii. 8b. tena, i. 7¹, 8¹, 20²⁷, 21^{d, 3}; ii. 28b, 4, 29c; iii. 48, 6b, 171; iv. 1813, 17. tenam, iii. 5a. tassa, i. 419, 25b, 3411; ii. 623; iii. 315, 8b; iv. 1819, 20c. tie, ii. 6a, 10c, 15a, 19a. tīa, ii. 1d, 5a, 9c, 17a, 23a, b;

tissā, ii. 113, 12a, 23d, 29a; iii. 1c, 85. tassim, ii. 28d; iii. 162. te, i. 21d. tāo, ii. 12; iii. 43; iv. 13b. tāim, ii. 82; iii. 22c. tehim, i. 3415; ii. 4232. tāṇa, iii. 15b. tāṇã, iv. 9b. tāņam, i. 31a, 33d; ii. 43b; iii. 318, 41, 11d; iv. 9d, 12.

तदो [ततस] thence, therefore, thereafter, then, i. 184; iii. 39, 10, 11, 13, 14, 16, 17, 19, 41, 2, 3, 7, 8, 10, 51, 2, 4, 5; iv. 97, 1815, 21, 23. Cp. तओ.

तथा [॰था] so, thus. tadhā vi, even then, still, yet, i. 165, 2010; ii. 292; iii. 181; iv. 1966, 231. Cp. ਜਵ-

तन्त िन्त्र] a certain kind of religious treatises; chief remedy or charm, i. 22a; iii. 18c; iv. 7d.

तप Caus., to burn. tāvei, ii. 42b. name of a tree, ii. 432, 12.

तम्बवसी [तामपर्शी] name of a river, i. 17d; iii. 314.

तम्बोल [ताम्बूल] the leaf of piper betle, iv. 910.

तरङ्ग ts. a wave, unsteady motion, i. 18, 28a; ii. 1b, 6b.

तरङ्गवदी [॰ती] a woman's name, iv. 912. तरिङ्ग- [॰िङ्गन] waving, tremulous, iv. 6°. तादी a bold young woman, i. 163; ii. 4d. तरन ts. trembling, sparkling, unsteady, ii. 30d, 46a; iii. 16a.

तरनण waving, shaking, i. 15°.

तरिल- ['लिन] shaking, i. 17a. तक ts. a tree, i. 2027; ii. 4229, 4313, 454, तारामेती [मेन्री] unselfish friendship, ii.

47a, 491; iv. 1830, 38.

iii. 2°, 3d. tāe, ii. 615, 25, 282, 403. | तस्या ts. fem. •nī, young, a young man or girl, i. 30°; ii. 4d, 31b, 45a.

तर्काणम- H. 2. 154. youth, iii. 19°.

8², 19^{b, d}, 20°; ii. 5^{b, d}; iii. 24^b; iv. 9°, | ռան to suppose, guess, reason. takkemi, ii. 2911; iv. 1834. takkīadi, i. 283.

> तिल्या [॰न] thin, small, little, iv. 3ª, 10a.

तवरा [॰पन] burning, ii. 11b.

तसर [Marāṭhī तसर] a kind of coarse silk, i. 20%.

तह [चा] so, thus, and also; taha vi, even then, still, yet, i. 1c, 9a; ii. 42b, 44c, 48b; iii. 6a; iv. 3a, b, 20b. tahā, i. 13b, 34a, b, c, d; iii. 20c. Cp.

ति H. 3. 60. there, i. 2023, 25, 256; ii. 05, 296, 4223, 29; iii. 317, 53, 9c; iv. 18³¹, 19³⁷.

ता [तात] therefore, then, i. 412, 62, 81, 101, 121, 163, 1814, 17, 193, 6, 202, 4, 20, 29, 84, 25¹, 28⁸, 30^d, 34²⁶; ii. 1³, 10⁵, 11², 12b, 13b, 14b, 15b, 16b, 17b, 18b, 19b, 20b, 21b, 22b, 244, 297, 10, 16, 403, 416, 4211, 19, 21, 26, 32, 43b, 2; iii. 23, 3c, 6, 9, 12², 20^{3, 4, 5}, 22^{2, 9}, 26², 33^b, 34^{8, 9}; iv. 21, 184, 1915, 18, 37, 47, 204, 10.

ताडङ्क [ताट॰] an ear-ring, ii. 37%. ताड्या [॰न] beating, i. 2b; ii. 47a. ताडिउमगा ८०० तड्.

तार ts. loud, shrill, radiant, clear, shining, ii. 21a, 35a; iii. 2a; iv. 17b.

तारआ [॰का] a star, ii. 17b.

तारा ts. the pupil of the eye, iii. 19a.

 28^{3} .

तारिस [॰द्रश] such, iv. 22°.

सास्य [॰पय] youth, i. 18b, 20d; iii. 16². सास्यान the same, ii. 48b.

तान ts. clapping hands, beating time, time (in music), iv. 11^b, 12^b, 17^a. तानवेषट ियन्त] a fan, iii. 20^b.

ताव [°u] heat, glow, pain, ii. 29a, iv. 21,2,7d.

तासि- [चासिन] fem. tāsiṇī, terrifying, alarming, ii. 29°.

fa, fa [\$\fantsize \text{fa}] a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6a, 204, 20, 341, 15; ii. 8b, 2921, 39a, 45b; iii. 32a; iv. 98, 9, 10, 11, 12, 187, 19, 20, 1935, 2016. ti, i. 62, 283, 343; ii. 2911; iii. 91, 2; iv. 2a, 918, 1816, 23, 34.

নিকাৰ্ড [স্থিকাৰ্ড] having three joints, consisting of three parts, iv. 14.

तिक्य [तीच्य] sharp, strong, severe, hot, i. 29°; ii. 3d, 5°, 46°.

तिखि [चि] three, i. 49; ii. 4229.

तिमिर ts. darkness, iii. 25ª.

तिमिस [॰ष] a certain plant, Benincasa cerifera, iii. 24a; iv. 21a, 22a.

तिरिच्छ [तिर्थेक] H. 2. 143. obliquely, ii. 1b.

fan is. the seed of the sesamum plant, iii. 15^b. •jala, water with sesamum seed, offered to the dead as a libation, ii. 5^d. •antaram, so much as a sesamum seed, ii. 1^a.

तिसञ [॰क] a certain tree, Clerodendrum phlomoides, ii. 4231, 432, 452, 46c.

तिलोअया [चिलोचन] an epithet of Çiva,

who has on his head the half moon, ardhacandra, which word means also a clenched fist, i. 20²⁷. নিম্মাল [ব্লি] the three folds of skin above

तवान [निः] the three folds of skin above the navel of a woman, i. 30°; ii. 24°; iii. 19°.

तिट्य [तीव] acute, hot, warm, ii. 50b.

নিত্রান্ধ [নিমান] the third part (of the eye, used in the side-long look of women), ii. 5², 8å.

तिहुवरा [त्रिभुवन] the three worlds, i. 10°; ii. 10°.

तुङ्गिम- H. 2. 154. height, elevation, i. 34^b; iii. 6^a.

तुद्र ८०० तृष्.

तुचिह्न [तूच्योक] HD. 5. 15. quiet, silent, iv. 204.

तुन्त्रिल ts. having a protuberant belly, corpulent, i. 207.

तुमं see त्यम्.

तुम्हारिस [त्वादृश] similar to you, iv. 210.

तुरङ्ग, "म ts. a horse, i. 1813, 21°.

तुरिदपदं [त्वरित॰] quickly, iv. 1924.

तुलगा [॰न] weighing, i. 2014.

तुना ts. a balance, scales; resemblance, i. 2013, 14; iii. 316.

तुल्ल [॰ल्य] like, ii. 10d.

নুষ to be pleased. Caus., to please, satisfy. tuṭṭha, i. 36^d. tuṭṭheṇa, iii. 20¹⁶. tosidā, ii. 11⁵.

तुसार [धार] frost, ice, snow, i. 14.

तुहिणकर [तुहिन॰] the moon, i. 4b.

तृ+सत to descend. Caus., to bring down. odiņņo, iii. 2015. odiņņā, ii. 402. avaiņņam, i. 252. avadārīadu, i. 253. त + fa to give, bestow. viinna, iii. 11. यनी [स्य॰] the same, ii. 1. + सस्द to put away. samuttārida, i. घवअ [स्तबक] a bunch, cluster of blos- 30^{1} .

तेतिअ H. 2. 157. so much, i. 7b.

तेल्ल [तेल] oil, iv. 5b.

तोअ [॰य] water, iii. 3º.

तोरण ts. an arched doorway, i. 17ª. ति see ति.

्स्य [॰स्य] staying, abiding, ii. 50d.

बाद to fall asunder, be parted. tuttai, ii. 4d. tudida, broken, ruined, i. 188.

ram thou, you. tumam, i. 161, 193, 5, 2010, 13, 25, 29, 343, 20, 30; ii. 66, 111, 243, 321, 4217, 472; iii. 21, 22d, 34a; iv. 20°. tae, i. 18°; iii. 30°; iv. 20°. tujjha, i. 161, 208, 3425; iii. 21b, 24b; iv. 22°, 23d. tuha, i. 2015, 16, 30; ii. 7a, 9c, 10d, 2, 4220; iii. 8b, 32a; iv. 11b, 21c. de, i.14², 18⁴, 19², 20⁶, 7, 27, 324; ii. 481; iii. 204, 33a, 34b; iv. 24, 95, 1829, 1932, 221. tumbe, i. 2041; iv. 187. tumhehim, i. 2012. tumhāhimto, ii. 2912. tumhāņam, i. 181, 2041. vo, i. 3b.

H. 4. 16. to stay, cease. thakkantu, iii. 208.

चरा [स्तन] the female breast, i. 2b, 18b, 27b; ii. 1c, 23b, 24b, 29a, 33a, 44a, 49b; iii. 6a, 7d, 21a; iv. 6c.

worst the same, ii. 272.

चिंचल H. 2. 159. having breasts, iii. 196. दिण- दिणिन] proud, arrogant, ii. 41d. चन [स्वः] raised or rounded surface, दर ts. H. 2. 215. a little, slightly, ii. i. 27b.

soms, ii. 47c.

यूल [स्यू॰] large, great, iii. 317.

योअ [स्तोक] little, small; a little, i. 16b; ii. 1^b, 11¹.

सोग्रीर [तु॰] H. 1. 124. a quiver, ii. 16b. चोर H. 1. 124, 255. large; great, big, ii. 27a, 44a; iii. 6a, 19b.

> दइअ [॰ियत] lover, husband, i. 24°. Fem. •ā, wife, iii. 6b. daidā, wife, i.

> दंस्या [दर्शन] looking, seeing, showing, i. 3425; ii. 32, 402, 4216, 17, 21, 43a; iii. 21^b, 31¹.

दक्व [॰च] able, skilful, iii. 17b.

दक्तवारस [बाचा॰] grape-juice, ii. 26d.

दिक्वण [दिचिण] right, southern, i. 2015; iv. 99.

दिक्याा [दिच्या] the Dekkhan, i. 128. evadha [epatha] the Dekkhan, i. 255, 348.

दक्किया [दिक्या] present, gift, remuneration, iv. 1812, 14, 21, 25.

दयह ts. a stick, staff, stalk, handle, i. 163, 32°; ii. 610, 9a, 39b; iv. 912, 20d, 22b.

दयहरास ts. a kind of dance, iv. 11b.

दन्त ts. a tooth, ivory, i. 14a, 2025; iii. 314.

दन्तर rising, bristling, ii. 46d. ts.

दण [दर्प] pride, haughtiness, ii. 30°. दप्पण [दर्पण] a mirror, i. 1810.

14b, 36a, 49b.

दल to split, cleave. dalantā, ii. 2ª. + fact to cut, break. niddalanto, ii. 30°. दल ts. leaf, petal, i. 29b; ii. 620, 23, 24, 25, 14b, 38b; iv. 5a, 21b.

दस [ा] ten, iii. 318, 26a. Cp. दह.

दसमासिअ [दशमायक] weighing ten māşa, iii. 5ª.

an to burn. dajjhanta, iii. 27a.

दह [श] ten, i. 18b. Cp. दस.

दिह [िधि] milk, i. 19°.

at to give. deï, ii. 37b. denti, i. 13a; dehi, ii. 42¹¹, 43^b. iv. 9°, 12°. deu, i. 3b. dedu, ii. 15. deha, i 2040; iii. 45. dādavvā, iv. 1814. dento, i. 4d. dentā, ii. 2b; iii. 28a. dijjae, iii. 9^d, 33^b. dijjadi, ii. 42²¹. dīadu, iv. 1814. dijjantu, iv. 211. dijjanta, iii. 27a. dijjamāņa, i. 30°. dinna, ii. 610,22; iii. 3°, 10d. dinnā, i. 18d; iii. 6b; iv. 96, 1821, 25, 21c. dinnam, iii. 34b. dinna, ii. 16a.

दारा [॰न] giving, gift, donation, ii. 5d, 471; iii. 17b.

द्वारा [°राः] a wife, i. 23°.

वाव H. 4. 32. to show. dāviāĩ, ii. 36ª.

दाव [तावत] just, now, truly, indeed, i. 31^1 , 34^{26} ; ii. 6^{22} , 50^3 ; iii. 3^2 , 22^{2} , 9; iv. 2012.

दाविंगा [॰वाग्नि] a forest-conflagration, iv. |

दासत्तर्ग [॰त्व] slavery, service, iv. 8d.

दिह्तण [॰द्रत्व] poverty, indigence, i. | दासी ts. a female slave, i. 186, 2028, 33, 40; iv. 28, 913.

> ara ts. burning, ii. 10b, 29b, 425; iii. 20d. दिशह [दिवस] a day, i. 18b, 21d; ii. 9a, 10°; iv. 3°, 5d, 6d, 9b.

दिकदा [दोद्या] initiation, iv. 1812.

दिक्खिश see दोच्.

বিদ্ধি [বুছিব] a look, glance, eye, i. 18a, 21b, 28b, 8; ii. 15, 5c, 8d, 23a, 41b; iii. 2°, 11°.

दिया [॰न] day, ii. 610; iv. 3n.

दिरामिशा [दिन॰] the sun, ii. 50d.

दिगोस [दिनेश] the same, i. 21°.

दिस्र [दिझ्ख] quarter of the sky, ii. 4b. दिवस ts. day, i. 3426; iv. 1811, 1964.

18a. dāissam, iv. 2013. daia, i. fan to point out, show. dittho, i. 24c. + эн to point out, show, order. ādisadi, iv. 919, 1816, 23. ādittham, ii. 26^{1} .

> + निस् to point out, show. niddisadi, ii. 2921. nidditthā, iv. 1820.

> + समा to command, direct, instruct. samāditthā, i. 101. samādittham, ii. 4310.

> दिसा [दिमा] direction, quarter of the sky, i. 142; iii. 25b, 26a, 28a; iv. 98, 9, 10, 11

> दिसाभाभ [दिग्भाग] quarter of the sky, direction, i. 16d.

> दीच to consecrate, initiate. dikkhiā, i.

दीव [°प] a lamp, light, ii. 610; iii. 27a. दोह [°६] long, i. 21d, 35°; ii. 2b; iv. 9b. दौरुतगा [॰र्घत्व] length, i. 32ª.

दोहर H. 2. 171. long, ii. 9ª.

दौहिआ [दौर्घिका] a long lake, ii. 3°.

दुईअ [द्वितीय] second, other, iii. 17d.

दुइअ [दुष्कत] a sin, misdeed, ii. 8°.

दुक्ख [दुःख] sorrow, distress, ii. 8°.

दुक्तपा [दर्जन] a wicked, malicious person, iii. 2017.

दुहु [दुष्ट] wicked, i. 2040.

द्रदिअ [द्वितीय] second, other, ii. 83.

दुद्ध [दुग्ध] milk, milky juice, i. 16b; ii. 6b, 2911.

दुब्बल [दुर्बल] weak, feeble, ii. 9d.

द्रम [द्रम] a tree, i. 17b; ii. 452, 46c; iv.

दुनह [दुनेभ] H. 1. 115. difficult to be attained, iv. 1b.

दुल्लक्वअ [दुर्लेच्य] difficult to be seen, iii.

द्वार [द्वार] a door, i. 214; ii. 4221, 26; iii. 2011; iv. 97, 1838, 192, 24.

दुत्रे see द्वि.

 34^{d} .

दुव्चित [॰तृ] a daughter, i. 3415; iv.

दुई [ेती] a female messenger, a confidante, iii. 27c.

दूर ts. distant, far. Adv., to a distance, highly, entirely, i. 22, 62, 2033; iii. 1ª.

दूसरा [द्रुव॰] spoiling, disfiguration, defect. i 18°; ii. 23d.

दुसह [दुःः] insupportable, intolerable, iii. 203; iv. 2a.

दृह्व [दुर्भग] H. 1. 192. ugly, hideous, iii. 23b.

an to see. Caus. to show. Pass., to appear. datthum, i. 24°. datthuma, iii. 6°. दोसोलह [द्विषोडण] thirty-two, iv. 11°.

datthavvā, ii. 297. damsemi, i. 25a. damsido, ii. 621. damsiam, ii. 21b. dīsaï, iv. 11b. dīsadi, i. 42, 2026. dīsae, ii. 30d. dīsadha, i. 416. dīsanti, i. 6b. dīsadu, ii. 2919. dittha, ii. 403. dittha, ii. 11d, 405; iii. 22d; iv. 96, 1930. dittham, i. 254, 6; iii. 22, 34. dittha, ii. 58.

Za ts. a god; a king, i. 18°, 24°, 3441; ii. 115, 221, 244, 261, 281, 297, 418, 473, 491; iii. 242; iv. 918, 216.

देवी ts. a queen; Pārvatī, i. 123,8, 163, 1817, 198, 3428, 34, 36; ii. 622, 23, 113, 22a, 282, 29°, 10, 4227, 29, 33, 4310, 471; iii. 84, 5, 347, 9; iv. 96, 7, 13, 14, 17, 19, 184, 7, 11, 12, 15, 28, 30, 31, 199, 25, 60, 23a.

देखका दिवज्ञ] an astrologer, iv. 1820.

देखन्तर [देशाः] another place, foreign parts, iv. 1827.

दुसिंस- [द्विमिश्चन] having two moons, i. दिह ts. body, ii. 10b, 11b; iii. 17b, 20d, 1e. dehantara, another body, i. 3434; iv. 1954.

> दोकन्दली [दोः॰] a plantain-like arm, iv. 7°.

> दोखगड [दिः] having both halves, i. e. full (of the moon), i. 32b.

> दोखगड- [द्वि॰] to cut in two, to break. dokhaņdaantā, i. 15b.

दोणी [द्रो॰] a bucket, cavity, i. 29b.

dolanti, i. दोन to swing, oscillate. 26b.

दोना ts. a swing, hammock, i. 21b; ii. 2921, 30d, 31d, 37b, 39a, 40a, 2.

दोल्लआ [दोर्नेता] a creeper-like arm, iv. 16b.

woman, the desire of plants at budding time, i. 2027, 29; ii. 451, 471. van H. 2. 126. a daughter, i. 186. दोहलअ [क] the same, ii. 43b.

fa two. duve, i. 162, 3430, 32; iii. 17a. dohim, i. 4c, 30b; iv. 12b. dohi, ii. 18b. dosu, i. 16d. dosum, iv. 7°.

ਪਤਰਫ [ਬਰਜਪਣ] a flag, banner, ii. 31°. ध्या [नुस] a bow, i. 32°, 33d; iv. 9°, 20d. ध्याह H. 1. 22. a bow, ii. 3d. धमा [॰र्म] religion, custom, i. 23d. धमादारा [धमेदाराः] lawful wife, i. 23%. uts. holding, carrying, ii. 46b; iv. 15a. धरणी ts. earth, country, i. 12ª. •dala [otala] the surface of the earth, the earth, i. 259. धवल ts. white, handsome, ii. 23a, 31a.

7ª. dhavalio, i. 29°. धवितम- H. 2. 154. whiteness, ii. 41b. धा + अनुसम् to think over; make peace with. anusamdhemi, iii. 22. anusamdhedha, i. 2042.

धवल-to make white or resplendent.

dhavalenti, i. 10a. dhavalia, iii.

+fa to place, put. nihio, ii. 29. nihiam, ii. 30°. nihitta, i. 4°.

+ fa to bring about, arrange. vihide, iv. 1832.

थाही [न्द्री] assault, attacking, ii. 46°. unt ts. a stream, current, ii. 9b; iii. 20c, 28d; iv. 13a.

धारि- [॰रिन] carrying, iv. 98, 11. খাৰ্ to run. dhāvantassa, i. 1813.

दोह्न ts. the longing of a pregnant धुवागीद [धुवागीत] introductory stanza, i.

धुव [च] incense, perfume, iii. 14b.

धूवविद् [॰पविते] a pillar or cloud of smoke, iii. 27ª.

w to hold, carry, contain, stop. dharaï, ii. 48ª. dharantao, iii. 31b. dhariā, iii. 3c.

धोभ [धोत] washed, washed off, i. 26°. धोद the same, i. 301.

नन्द to be delighted, rejoice. nandantu, i. 1ª.

नम् to bow, make obeisance to; to sink. namaha, i. 26. namantī, ii. 31c. naa, i. 4°.

+ 34 to rise, ascend. unnamantī, ii.

+ust to be changed, ripe. mantā, i. 8ª. pariņaam, ii. 8°.

+ u to bow down. panamāmi, iv. 194. panamanti, iv. 18b.

नम् to disappear. națțhā, iii. 3d. națthāe, ii. 403.

+u to disappear, be lost. panatthā, ii. 405.

नौ to carry, bring, conduct. naissadha, i. 3427. paia, ii. 113.

+ sa to bring. ānemi, i. 25c. ānedi, iv. 1955. āņia, ii. 432; iii. 48. āņīadi, i. 258. ānīadu, i. 257. ānīā, i. 26d. āņīdāim, iv. 1944.

+ su to offer, present. uvanijjo, iv. 7°. +use to marry. Caus., to cause to davvā, iv. 1821. pariņāidavvā, iv. 187.

न्त to play, act. naccidavvan, i. 418.

पक्ष [ट] foot; pace; dignity, rank, i. 9b, 12a, 21a; iv. 11b.

पभद्र [प्रकृति] nature, natural condition,

पश्चदावभ [प्रवर्तापक] producing, i. 163.

पभट्ड see वृत् + प्र.

पअडेइ see कट्+ प्र.

पअवड [प्रचः] impetuous, iii. 30b.

पञ्जवी [पद॰] position, rank, iv. 23°.

creator, iii. 17ª.

प्रभासद् see कार्य + प्र.

पञ्जोद्र [प्रकोष्ड] the fore-arm, ii. 16%.

पओस [प्रदोष] evening, iv. 4b.

पंस् [पांस्] dust, iv. 5°.

पक्व [पन] a wing, iv. 210.

पक्वाउठ्ज [पजातोद्य] a kind of drum, cp. Hindī pakhāüj, i. 410.

पक्वालिद see चल + प्र.

uz ts. mud, paste, i. 16a; ii. 8a, 12a; iv. 4ª.

पद्भ ['ज] a lotus, ii. 13b, 33a.

uges ts. the same, iii. 3.

पहिल ts. turbid, smeared, anointed, iv.

पहेन्द्र ts. a lotus, i. 4d, 35d.

पच्चकवं [प्रत्यद्यम्] clearly, openly, i. 30d; ii. 432.

पच्चमा [प्रत्यय] fresh, new, iii. 1d.

पच्यक्तं [प्रत्यक्तम] on every limb, iv. 9 .

marry. pariņei, i. 12b. pariņe- पच्छा [पण्चात] behind, from behind; afterwards, i. 3427; ii. 6c.

> पच्चिम [पश्चिम] last; western, iv. 4c, 910

पन्झरावेदि see झुर् + प्र.

pañca, i. 18b; iv. 4d, usats. five. 98, 9, 12. pancehim, iii. 19d.

पञ्चास्य [च्य] the five products of the cow, i. 2026.

पञ्चदछ [॰श] fifteen, i. 34^{26} .

usaanı ts. Cupid, ii. 19b, 38b.

पञ्चम ts. the fifth note of the gamut, said to be produced by the cuckoo; name of a musical mode, i. 163; ii. 2c, 5b; iii. 207; iv. 6a.

पआवद्ध [प्रजापित] the god Prajāpati, the पञ्चसर [॰घर] Cupid, i. 32°; ii. 46°; iv.

usain ts. name of the country between the Yamunā and the Ganges, the Doab, iii. 52.

पञ्चालिआ [॰का] a doll, ii. 12b.

पञ्चानिआ [पाञ्चानिका] $the\,Par{a} ilde{n}car{a}likar{a}\,style$ in poetry, i. 1c.

पञ्चेस् [प्] Cupid, i. 18c; iv. 4c.

पञ्जार ts. a cage, i. 1815; iii. 31a.

पद्+ उद् Caus., to tear out, eradicate. uppādaissam, i. 2016. uppādia, i. 2031. uppādida, iv. 24.

uz ts. a garment, silk cloth, i. 36°.

पद्भ [क] a tablet, palette, i. 46.

पहुंस्अ [पहांस्क] a silk garment, ii. 14.

us to recite. padhissam, i. 1817; iii. 302. padha, i. 193, 6; ii. 107. padhiadi, i. 197.

पड [ट] a garment, cloth, i. 14d. पहण [पतन] falling, iv. 188.

पडाआ [पटाका] a flag, banner, iii. 206; | पत see आप + प्र

पडिवद्वभ [प्रतिपद्वक] a silk cloth, i. 20%. पडिवड्राविआ [प्रतिवर्धापिका]speaking agreeably or congratulating in her turn,

i. 131.

पडिसिवियाभ [प्रतिस्वप्नक] a dream in return, iii. 8b.

पडिसीसभ [प्रतिग्रोपेक] a mask, i. 45, 2040; iv. 15b. [K, anukāryānurūpavarnanamukha].

पढण [पठन] reading, reciting, i. 24b.

पटम [पयम] first, i. 2023, 25, 3424; iii. 17°.

पणाअ [प्रणय] attachment, iii. 84, 92.

पराइ [प्रापति] a bow, courtesy, i. 4.

पगाइ- [प्रणायन] attached to, joined to, iv. 7b.

पग्रस [पनस] the bread-fruit, iv. 22ª.

पराम [प्रशास a bow, salutation, i. 3424.

पर्योल्लिअ ८९६ गोल्ल् + प्र.

प्रिंडच्य [पारिंडत्य] erudition, Panditship, i. 184, 8, 9.

पणडी a Pāṇḍya woman, i. 15°.

ung [uro] pale, yellowish, ii. 10°; iv. 5°.

पगड़र [पा॰] pale-white, yellowish-white, ii. 610; iii. 33%.

पगहोत्तर [प्रश्नोत्तर] riddle and answer, i. 52. un to fall. padai, ii. 39. padanti, iv. 13b.

+ fa to fall down, to be cast at. nivadiā, ii. 5°, 46°.

+ समुद्र to jump up, to emerge. samuppadia, iii. 318.

पत ['a] a leaf, ii. 12, 72.

पत पात्र a dramatis persona, i. 43.

पत्तिआमि see या + प्रति.

पद + उद Caus., to produce. uppādedi, iii. 122.

+ निस to be produced. nippajjadi, i. 3418.

Caus., to accom-+ HH to become. plish, produce. sampannam, iii. 204, 21. sampādemi, ii. 416. sampādemha, i. 122. sampādaissadi, ii. 431.

+समृद्to be produced. samuppaņņā, iii. 49; iv. 1935.

पदि [॰ित] a husband, i. 197.

पदीव [प्रदीप] a lamp, iii. 22t.

पंति [पड्डि] a line, row, series, ii. 1², 17७; iv. 12b.

पटभार [प्राग्भार] HD. 6. 66. a mass, large quantity, ii. 33a.

पभाद [प्रभात] day-break, dawn, ii. 610.

पमदुक्जागा [प्रमदोद्यान] pleasure-grounds, iii. 229; iv. 1830.

पमाण [u·] measure, size, extent, i. 16³; iii. 318.

ut ts. other, different; intent on, i. 182, 8; iv. 182, 222. param, however, excessively, at the utmost, i. 1b, 3430; ii. 11ª.

परम ts. highest, best, ii. 28d.

परमत्य [॰मार्घ] truth, reality, ii. 221.

परमेदि- [॰िष्ठन] an epithet of Brahmā, iv. 19b.

पांपरा ts. an uninterrupted series, succession, i. 9b, 184, 8, 9.

परहुआ [भात] the cuckoo, ii. 2ª.

परिभग [॰जन] attendants, suite, i. 286.

परिकवण [परीचण] testing, examining, ii. | पसरण [पः] going, streaming forth, ii.

परिक्वीग [॰चीग] emaciated, diminished, ii. 610.

परियादि [॰ित] maturity, iii. 43.

परिपग्ह्रत्त्रगा [॰पाग्ह्र्यत्त्र] dazzling whiteness, iii. 34b.

परिस्म ts. embracing, i. 2ª; iii. 7°.

परिवाहि [॰पाहि] order, succession, iv. 16b.

परिसप्पि- [॰सपिन] moving about, iv. 1955.

परिसर ts. neighborhood, environs, iii. 19a, 34a; iv. 7a.

uftere ts. joking, merriment, ii. 66.

पडस [॰व] hard, harsh, i. 7ª.

परूढ see रह + प्र.

unknown, परोक्ख [॰च] invisible, 1829.

परोप्पर [परस्पर] each other, mutual, iii. 11b; iv. 12b.

पल्लङ्क [पर्रेड्ड] a bed, couch, i. 36b.

पल्लव ts. a sprout, i. 26b; iii. 23a.

uasa [nusa] display, diversity, ii. 40°.

uasa-[uusau-] to display, show, expand. pavañcida, i. 163.

परा [न] the wind, ii. 11b, 14b, 36a; iii. 224.

पवल [प्रवल] violent, iv. 1.

iii. 10°, 208.

पवेस [प्रवेशक] an interlude in a drama,

पसद [पस्ति] the palm of the hand, i. 30°; ii. 38°.

परिद the same, i. 163.

uer [uº] outbreak, course, iii. 20%.

ਧਰਕ [ਧਾ] blossom, ii. 622.

पसाक्ष [प्रसाद] propitiatory offering, propitiation, favor, i. 4a, 22a, 3425.

पसादी + क [प्र॰] to present. •kidam, ii. 624.

पसार [u·] spreading, iii. 11c.

पसाद्या [प्रसाधन] decoration, toilet, i. 2036; ii. 19a, 22a, 243.

पसूचा [प्रसून] a bud, flower, i. 19d.

uz [va] way; reach, iii. 2d.

पद्या [फ्रमा] light, splendor, similarity, i.

पहार [uo] striking, shooting, iii. 7b.

पहाव [प्रभाव] power, efficacy, ii. 622, 451; iii. 82; iv. 1829.

iv. use [unfa] beginning, beginning with, i. 32d.

पहुटुद् see स्फ्ट्+ प्र.

पहुदि [प्रमृति] beginning, beginning with, from, ever since, i. 2020, 34; ii. 32.

un to drink. Caus., to cause to drink. piāmo, i. 22b. pianto, iii. 84. piantī, iv. 19b. pijjae, i. 23b. pijjantam, i. 16d. pīdo, iii. 311, 18. pāidā, ii. 2911.

पाञ [द] foot; beam, i. 4d, 2080; iii. 28d.

पवाह [प्र·] a stream, current, ii. 10d; | पाक्षन्त [पादान्त] the extremity of the feet, i. 14d.

पाआर [प्राकार] a rampart, wall, ii. 31°.

पाउभ [प्राक्त] the Prakrit language, i. 72.

पाउद the same, i. 62.

पाडिसिस्टी HD. 6. 77. emulation, rivalry, i. 10b, 2012, 83; ii. 105.

पाढिआ [पाढिआ] a reciting or reading | पोड् to press, squeeze. pīdio, iii. 7d. woman, iv. 912.

पाया [प्राया] life, soul, iii. 8ª.

urfu ts. hand, i. 27°; iii. 23°.

uther ts. a low-caste man, i. 2029.

पारावभ [त] a pigeon, iii. 27b.

untitiene [°] the coral tree, iv. 22°.

पान् + प्रति to guard, observe. padivāledu, ii. 412.

पालितिआ capital; a treasure; a paragon of, ii. 3b; iv. 1914. (K, bhangīprakārah pālayitrkā; yadvā pālittaā iti deçipadam mülanivyām vartata iti sampradāyah.)

पास [॰ र्थ्व] side, flank, ii. 36b, 46b.

पाइड प्राम्सत] a present, gift, ii. 7a.

पि see वि.

fusi [fua] dear, beloved, agreeable, i. 16, 3a, 15c, 161; ii. 27c; iv. 2b, 221, 2.

पिअवअस्स [प्रियवयस्य] a dear friend, i. 18¹⁷, 20³⁹, 32⁴; ii. 6¹⁰, 10⁶, 41², 43²; iii. 2³, 20¹, 34⁷; iv. 9⁴.

पिअसही [प्रियसखी] a female friend, a lady's confidante, ii. 83, 425, 10; iii. 302, 345.

fur [ux] ripe, ii. 50d.

fug ts. yellow-red, ii. 50d.

fues ts. tail-feather, ii. 142; iv. 14b.

fussit ts. reddish-yellow, tawny, goldcolored, ii. 8a, 12a; iii. 25b.

fune ts. mass, ball, i. 35a.

पिधारा [॰न] covering, iv. 1838.

पिस्या [॰मन] slanderous, iii. 9d.

पिस्या- [॰म्नय-] to indicate. pisuņaï, ii. 24^d. pisunedi, i. 20⁶.

पिद्वल [प्रथुल] broad, large, iv. 97.

पीए [॰न] fat, round, i. 18b; iii. 7c.

पुङ्किभ [॰त] furnished with feathers, ii. 3d; iv. 20d.

uses the same, iv. 9°.

ussi to heap up, collect. punjijjan, iii. 26^d. puñjia, i. 14^d.

पुड्य ts. heap, multitude, i. 19d; ii. 46d. पद see स्पृश्

पुद्रो [एड] the back, ii. 39b.

पुराखव [पुनर्नव] revived, refreshed, iii. 2010.

पुराो [पुनर] again, back; on the other hand, i. 3427; ii. 3c, 5c, 6b, 13, 26c, 284, 49b; iii. 17d; iv. 18¹⁷, 19^{25, 37, 47}. риџи, ii. 23^d; iii. 9^c, 14^d. Ср. заг.

पुरा [पूर्ण] filled, full, accomplished, fulfilled, i. 20d; ii. 41d; iii. 19a; iv. 23b.

पुरिसमा [पूर्णिमा] the day of full moon, i. 259, 34d; ii. 610, 2919, 21; iii. 2015; iv. 1964.

पुत्त [॰न्न] a son, i. 188, 197; iv. 28.

पुत्तिका [॰िलका] a doll, iii. 203; iv. 1836. पुत्ती [॰न्नी] a daughter, i. 2028; iv. 1924, 50. प्रदो [॰तस] before, in the presence of, i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii.

प्रन्मी [न्म्री] an elderly married woman, i. 16^3 .

पुरस्तर [पुर:॰] preceding, i. 2016, 31.

पुरिस [॰कष] a man, i. 7b.

पुरो [पुरस] before; formerly, iii. 1c, 22a; iv. 19a.

पुलक्ष [॰क] horripilation, thrill of joy, iv. 21d.

पुलअ-, पुलोअ-, H. 4. 181. to look, behold. करिक्ट [स्कारीकत] shaken, swung, iv. 98. puloesi, iii. 84. pulantīa, ii. 1d.

पुलअण [॰कन] horripilation, i. 15%.

पुलिन्द ts. a man of a certain barbarous tribe, a mountaineer, iv. 14b.

पट्ट [पूर्व] eastern, i. 142; iii. 25b; iv. 9%. gr ts. a stream, flood, iii. 28.

utu ts. filling, i. 3439.

u to fill. pūriāe, i. 4b.

चेंकस [पौच्रष] nectar, iii. 202.

पेक्व, पेक्क see ईत्त.

पेड्रिअ [पेड्रित] swung, shaken, i. 21a.

पेमा [प्रेमन] love, affection, iii. 83, 4, 93, 1, 2, 12^{b, 2}, 15^b.

पेरन्त [पर्यन्त] circuit, border, iii. 11b.

पेमल [पेग्रल] artificially made pleasant, seasoned, iv. 5b.

पोद्धिस name of a poet, i. 2020.

पोत्त a garment, cloth, i. 27b; ii. 24c.

पोत्थभ [पुस्तक] a book, i. 182.

पोष्फल [पुगफल] H. 1. 170. the areca nut, iv. 5b.

पोम्मराभ [पद्मराग] a ruby, ii. 15°; iv. 1811.

us to ask. pucchāmi, iii. 82. pucchissam, i. 412. pucchia, i. 341. pucchīanti, i. 1813.

फंस [स्पर्ध] touch, contact, iii. 24b; iv. 21c.

फगाया फारम्न a Hindu month corresponding to February-March, i. 2029.

unu ts. the hood of a serpent, i. 20b. फिंगलआ [an] the betel plant, i. 17c. फाउन HD. 6. 82. a shield, iv. 93.

फरिस [स्पर्भ] touch, contact, iv. 6°.

फल ts. fruit, result, ii. 616; iv. 21a.

फलभ [का] plank, shield, expanse; i. 30b, 32b; ii. 15a, 23c; iv. 911.

फलिहमिरा [स्फिटिकः] a crystal-stone, ii. 2915.

फड़ see स्फट.

फार [स्फार] large, great, i. 20b; iii. 19a.

फुड् see स्फुट्.

फ़ुड [स्फ़ुट] clear, white, clearly, evidently, ii. 12b; iv. 22d.

फुल्न to open, blow, blossom. Intens., the same. phullanti, ii. 491. phullai, ii. 38a. pamphulliā, i. 16b.

फुल्ल ts. a flower, i. 19.

फेहार फिल्कार] a shriek, howl, iv. 15°.

बद्दल्ल see मिलबद्दल्ल. Cp. Marāṭhī baila. बउनमाना [बक्] name of a woman, iv. 910

खद्भर [बर्कर] HD. 6. 89. a jest, ii. 68.

बहरकेली name of a woman, iv. 911.

खन्दि- [॰न्दिन] a panegyrist, bard, i. 16º, ⁴. बन्ध + नि to bind, close. nibaddham, iv.

and ts. arrangement, literary composition, posture, i. 62, 72; ii. 4c; iv. 11a, 12b.

बन्धव [बा॰] a kinsman, friend, i. 163.

बम्ह- [ब्रह्मन] the god Brahmā, i. 24°.

बम्हण [ब्राह्मण] fem. •nī, a Brāhmana; fem. the wife of a Brāhmana, i. 204, 26, 33, 43; iii. 81. fem. i. 2034.

बिरिह- [बहिन] a peacock, ii. 15b.

खिल ts. an oblation, iv. 15a.

बह्न ts. copious, abundant, i. 13a, 20d; अह ts. breaking, i. 28a. ii. 3a, 37a; iv. 21d.

बहिणिआ[भगिनिका] $a \ sister, i.34^{22,25,32,35,38};$ ii. 624, 91, 102, 4.

बहु + मन to value, esteem. • mannedi, i.

बहुसो [॰श्रस] often, i. 4º; ii. 29b.

बाउल्लिभा HD. 6. 92. a doll, iv. 1965.

ener ts. an arrow, ii. 11°; iv. 13b.

ara to harrass, torment. bāhanijjo, iv. 22. bāhaņijjā, iv. 21.

are ts. young, new, i. 13°, 15°; ii. 41°, 4229, 45°, 49°; iii. 81, 19d.

बालकड [॰िव] a young poet, i. 9ª.

बाह [े व्य] a tear, ii. 9b, 10d; iii. 208.

बाहिर [बहिस] H. 2. 140. external, i. 3430. ere ts. an arm, i. 30b; iv. 12a.

बाह्मूल ts. a shoulder, ii. 24%.

fara ts. a drop, i. 26b; iii. 317, 42.

form ts. the Bimba fruit; the disk of the sun or moon, i. 13a; ii. 20b; iii. 25d, 32b; iv. 3b. sampunnabimbattaņa [sampūrņabimbatva], fullness of disk, iii. 25d.

facts. the fibre, fibrous stalk of a lotus, iii. 20°; iv. 7°.

बुद्धुत H. 4. 101. sinking, inclining, ii. 31d.

gu + fa awaken. vibuddho, iii. 7d.

बोल H. 4. 162. Caus., to pass. bolei, ii. 29ª.

कोन H. 4. 2. speech, words, ii. 4.

बना ['नात] perforce, violently, i. 13d; | अभव- [भगवत] fem. 'vadī, favored, exalted, venerable, holy, i. 2027; ii. 625; iii. 314; iv. 1816, 23, 194, 12.

wife ts. bending, iv. 9.

ust ts. fragile, iii. 21ª.

भन्नानिद [भाषांनित] enslaved by women, a hen-pecked husband, iii. 21.

Nos to break. bhañja, iii. 21ª.

ਮਫ਼- [ਮਰ੍ਹੇ] a lord, master, iv. 916, 186, 22. भद्रारक्ष [॰क] venerable, worshipful, iii. 20^{23} .

अण् to say, speak; name, call. bhaṇāmi, ii. 473; iv. 71. bhanāsi, i. 2028; iv. 1934. bhaṇādi, i. 3428. bhanimo, ii. 23d. bhanamo, ii. 482. bhananti, i. 24°; iii. 91,2. bhana, i. 2017, 251, 3; ii. 67, 404, 475; iii. 86; iv. 41. bhanaha, ii. 16b. bhania, i. 3435. bhanantassa, i. 2030. bhannaï, i. 5a, 6a. bhanīadi, i. 204, 20; ii. 102. bhannae, iii. 12b. bhanidā, ii. 4233. bhanidam, i. 71; iv. 26, 1813, 23.

भगडभ [भागडक] a small vessel, cup, i.

ਮਜ- [ਮਨੂੰ] husband, i. 11b; ii. 8b.

ਸਵ [॰ਫ] happiness, blessing, i. 1º, 20²6; iv. 5d.

भमण [भा॰] shaking, moving, ii. 1º.

भमर [भ°] a bee, ii. 13b; iii. 2b.

भमादेवटा [भ॰] having an unsteady character, or, having a scar like a bee, i. 188. (BNJ, bhramaṇaçīlā; P, bhramaravat tito yasyāh. teto ni madhyasthito[!] maniviçeşah. țitā bhīṣaṇā; O, bhramarasadrçena tetākhyaguhyāgeṇa[!]. tetā akṣi-golakam iti kecit; K, bhamaratemte ity etad deçīpadam muṣṭiprahāraprarūḍhe veçyoraḥkiṇe vartate. bhramaravarṇakiṇamaṇāu. tathā ca prayogaḥ. temṭāvalokanakutūhalabhamgabhīrur iti. yadvā bhramarāṇām viṭānām ṭemṭā bhūyate.)

भवरा [॰न] *abode*, *dwelling*, *house*, ii. 6²²; iv. 19^{a, 17}.

भविस्स [॰ष्य] what is to be, the future, i. 18°.

भसन HD. 6. 101. a bee, i. 16^{c, d}; ii. 44^d.

un to shine, seem, appear. bhai, i. 23d, 33b; iii. 31b.

+ fa the same. vibhai, ii. 41d.

भादर [भातृ] a brother, i. 2015.

भामरी [भा॰] walking round from left to right, iv. 21¹.

WR ts. a burden, weight, mass, i. 182; ii. 21a; iii. 21a.

भारिजा [भार्या] a wife, i. 123.

ment; a venerable, worthy man (term of address), i. 415, 5a; ii. 10c, 50b; iii. 10b, 2010.

भावगिष्ठ see भू.

भासा [॰षा] language, dialect, i. 71, 8b.

भिक्ता [°द्या] alms, i. 23°.

fur [4:] a bee, i. 29b; ii. 6a.

भिन्य [भत्य] a servant, slave, i. 33d.

भिद्+ उद् pass. to shoot up, be raised. ubbhijjadu, iii. 20°.

tā bhīṣaṇā; O, bhramarasadrçena + fact to tear up, break through. nib-teṭākhyaguhyāgeṇa[!]. ṭeṭā akṣi-bhiṇṇassa, iv. 1838.

भुअङ्ग [भुजङ्ग] a paramour, gallant, i. 14².

ਮੁਤਰ [ਮੂਤੀ] the birch tree, iii. 25b.

भुत्यन्त food for a cat, iv. 2^s. (O, bhutthallah majjārīe bhutti. bhūmipātanayogyah; bharitrayogya iti vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. erring, oblivious, iv. 2015.

भुवर्ग [॰न] the world, iii. 26^b, 28^b; iv. 20^a.

u to be, become. Caus., to cherish, affect, win. hosi, i. 195. hoi, i. 72, 85; iv. 23a. bhodi, i. 2043, 3410; iv. 31, 1821, 22. honti, i. 21d; ii. 10d, 49a; iii. 19d; iv. 210. hava, iii. 23a. hou, i. 1a, 8b; iii. 23b; iv. 5d. bhodu, i. 142, 2026, 27, 3441; ii. 494; iii. 32, 226, 242; iv. 1948, 216, 231. havantu, iii. 24b. bhavissain, i. 131; ii. 284. hohii, ii. 39a; iii. 32a. bhavissadi, iv. 1820, 32. bhavia, i. 2034; ii. 91, 322; iii. 318. bhavidavvain, ii. 4226. bhāvanijjā, ii. 26c.

+ and to enjoy, experience, feel. anubhavidam, i. 3425.

+ un to arise, be born. Caus., to honor, show respect to; to fancy, imagine. sambhūdānam, i. 18°. sambhāvehi, iii. 20²³. sambhāvaissadi, iii. 20¹⁷. sambhāvīadi, iv. 2¹⁰.

भूगोल ts. terrestrial globe, iii. 25.

भूचन्द [॰न्द्र] an earth-moon, ii. 27b.

भूमि ts. earth; ground, i. 25d, 3418.

भूमिआ [°का] character, costume in a play, i. 123.

भूमीघर [॰यह] cellar, underground chamber, iii. 25.

un to adorn, decorate. bhūsidā, ii.

+ fa the same. vihūsaanti, i. 31^a. vihūsiā, ii. 22^b.

भूसण [॰पण] ornament, decoration, i. 30¹, 31♭; ii. 23⁴, 25˚²; iii. 15⁴, 26˚ь.

u to fill, pervade; have, possess. bhariam, iv. 23d. bharidā, iii. 202.

भेक्ष [॰द] 1. splitting, wound, iii. 11d. 2. difference, iii. 15c.

भेरवाग्यन्द [भैरवानन्द] name of a yogin, i. 21⁴, 24², 34^{25, 33, 35}; ii. 6²²; iv. 18^{11, 29, 81, 84}.

भो [भोस] a vocative particle, O, sir, i. 18¹, 34³⁰; ii. 24², 29¹⁹, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22⁸, 26¹; iv. 20¹², 21¹.

भोज्ज [॰ज्य] food, meal, i. 23°.

भोदी [भवती] honorific pronoun, used as term of respectful address to women, ii. 427; iii. 2021; iv. 188.

भंग् to fall, decline, decay. bhaṭṭho, iii. 8¹.

ii. 13b. bhamian,

+ use to wander about, turn round.
paribbhamantīu, iv. 112.

ਸਤ ਿਣ madness, rut, ii. 610.

°মন্ব [°u] fem. °maī, made of, consisting of, i. 36a; iv. 1811, 1965.

मभच्छी [मगाजी] a deer-eyed woman, ii. 46°; iv. 16°.

अभग [॰दन] beeswax, i. 13a. (K, himavraņopaçamanārtham hi madhūcchiṣṭam adhare dadhatīti lokaprasiddhiḥ.)

मक्षरा [॰दन] love, Cupid, ii. 10, 16, 33, 36, 45; iii. 12, d, 18d, 21, 30; iv. 1a.

मक्षरकेड [मकाकेत्] the same, iv. 20°.

मभरद्धभ [मकरध्वज] the same, ii. 49^b; iii. 9², 20⁶; iv. 19⁶⁴.

मअरलञ्क्रण [मकरलाञ्क्रन] the same, iii. 26°.

मअलञ्ज्या [मगलाञ्जल] the moon, ii. 47b; iv. 18³⁶.

मद्दरा [मदि॰] spirituous liquor, i. 2026.

मर्जल [मी॰] head, i. 4º.

ਸ਼ੱਚ [ਸਾਂ॰] flesh, meat, i. 23b.

मग [मार्ग] way, doctrine, i. 22b.

मगरा [मार्गे॰] an arrow, i. 32d.

मङ्गलमाला ts. name of a woman, iv. 910.

ਸਤਤ [॰ਫ਼ਾ] spirituous liquor, wine, i. 22b, 23b.

मञ्जर्षा [॰न] bathing, iv. 4b, 8b.

मञ्जागापाल [मञ्जन॰] fem. ॰lī, keeper of a bath, iv. 9¹¹.

मड्जारिआ [मार्जारिका] a cat, ii. 29¹¹.

majjhe, between, among, i. 83, 181, 2041, 30a; ii. 6b, 20b; iii. 44, 7a, 19b; iv. 1830.

मन्द्राक्ष [॰ध्यक] the same, iii. 212.

मन्द्रगह [॰ध्याह्र] midday, ii. 415; iv. 42, 82. | मदिरावदी [॰ती] name of a woman, iv. 912. मन्द्रिम [॰ध्यम] central, i. 14º.

मञ्जरि ts. a shoot, sprout, flower-bud, ii. 46d; iii. 13d.

मिञ्जिष्ट] fem. otthi, red as madder, ii. 41a.

मजिन्हा [॰ष्ठा] munjeet or madder, ii. 50°

मञ्जीर ts. an anklet, ii. 13°.

मञ्ज्ञ ts. lovely, sweet, i. 18°; ii. 32°.

मञ्जूसा [॰पा] a box, casket, iv. 1945.

मण- [॰नस] mind, thought, desire, i. 14b; ii. 32d; iii. 10b, 11b, 12a, 28b.

मर्गा [॰नाक] a little, slightly, iv. 9°.

मणहरण [मनो॰] fascinating; fascination, ii. 28b, 31d.

मिंग ts. a gem, jewel, i. 3418, 36a; ii. 9b, 15a, 25b, 2915, 32a, 33b, 34b; iii. 2a, 18a, b; iv. 10b, 13a.

मगोसि- [॰नोपिन] clever, wise, iv. 24. मणोजन्तण [॰नोयन्यण] checking the mind, iii. 162.

मणोड्ज [॰नोज्ञ] beautiful, iii. 27°. मणीभू [॰नोभ़] Cupid, iv. 13b.

मगोरध [॰नोरघ] wish, desire, iii. 81.

मगोरह the same, iv. 9d.

मग्गोहव [॰नोभव] Cupid, iii. 10d, 20d.

मगड्या िन an ornament, embellishment, trimmings, i. 3a, 28a; ii. 47c; iii. 12b, 2, 13b, 26a; iv. 209.

मगुड्न ts. a globe, ring, disk; a group, collection, i. 35a; ii. 30a; iii. 5a, 31a; iv. 23b.

मगडली ts. the same, iii. 23b, 26b. मगडव [॰प] a hall, arbor, i. 36d. मत्तगड [मार्तः] the sun, iii. 314.

महल [मर्दल] a kind of drum, iv. 16a.

सन् to be minded, think. mannemi, iii. 41. manne, i. 13d, 30a, 33d; iii. 16c; iv. 2a. mannedi, i. 288. mannantao, ii. 8b.

+ sifu to honor, belove. ahimada, ii. 617.

+ sta to despise, disregard. avamannida, i. 142.

मन्त [न्व] a Vedic hymn; a charm, spell, i. 221; ii. 622.

मन्त- [मन्त्रय-] to consult, deliberate, talk. mantaantassa, ii. 615.

सन्यर- to grow slow, to decrease. mantharijjantu, iii. 20%.

मन्द ts. soft, gentle, i. 17b.

मन्दारवदी [॰तो] name of a woman, iv. 912

सम्मध [॰न्मध] Cupid, iv. 21. Cp. वम्मह. मरगभ [॰कत] an emerald, ii. 13a; iii. 2a, 18b.

मरगदपुञ्ज [॰कत॰] a place or seat adorned with emeralds, emerald-arbor, ii. 297, 411, 4220, 21, 432; iv. 183.

मरह HD. 6. 120. pride, elegance, charm, ii. 23°; iii. 30°. (K, ii. 23° vilāsa.)

मरदी a Marātha woman, i. 16a.

मल्झ [च name of a mountain-range of South-western India, i. 15d, 163,4, 20c.

मिलिया [॰न] black, dark, iii. 25°.

मल्लिआ [°का] a kind of jasmin, i. 16b.

मल्लज्ञन्द्र [॰पुन्ध] a boxing-match, ii. 21b.

मसाग्र [श्रमग्रान] a cemetery, iv. 15b.

मसि ts. lamp-black, a black powder used

मह H. 4. 192. to wish, long for. mahijjaï, iii. 9c.

महिग्चद [॰हार्चित] praised, i. 34³³.

महत्त्व HD. 6. 143. old, elder, ii. 91.

महादेखी ts. a great queen, queen-consort, i. 28^3 .

महाजम्हण िजासमा a great Brāhmaṇa, i. 2029.

महासंस [॰मांस]dainty flesh, especially human flesh, iv. 15ª.

महामेह [॰घ] a great cloud, iii. 314.

महाराक्ष [॰ज] a great king, i. 123, 282; ii. 0^3 , 1^5 , 6^{12} , 9^1 , $42^{13, 16, 17, 19, 21}$; iii. 30², 34⁹; iv. 18^{3, 21}, 19^{60, 62}, 20⁶.

महावेजअन्ती [•वेजयन्ती] a great banner of victory, iii. 19d.

महिभन [॰हीतन] the face of the earth, the earth, iii. 14°.

महिन्दवाल [॰हेन्द्रपाल] the king Mahendrapāla, i. 5b.

महिला ts. a woman, i. 7b, 22b, 254.

महिसी [चो] a buffalo-cow, i. 19 .

Hel ts. the earth, ii. 22b.

महोदल ['तल] the surface of the earth, the earth, i. 34³⁴; ii. 10³.

मह [भू] the spring, ii. 5b, 621; iv. 7d, 1966. mahūsava [odhūtsava], the मादा [oत] a mother, i. 2025. spring festival, i. 163.

महुर ['धुर] sweet, charming, i. 282, 36d;

सहर- [सथ्रय-] to become sweet. mahurijjaï, ii. 26d.

ii. 2b.

to paint the eyes, ii. 7b; iii. 32b; | महसव [महोत्सव] a great festival, i. 18d; iv. 918, 216.

महेन्द्रजाल [महेन्द्र॰] jugglery, ii. 44¹.

महोसह [॰होषध] a great, efficacious herb, iii. 20d.

HI ts. a prohibitive particle, not, i. 205, 11, 17, 42; ii. 67, 39a, 404; iii. 86, 21°, 32°; iv. 4°.

माअही [॰गधी] the Māgadhī style in poetry, i. 1c.

मारा [॰न] pride, jealous anger, i. 15b, 18ª; iii. 30ª.

माणस [॰नस] mind, heart; name of a sacred lake, ii. 610, 50b; iii. 2d; iv. 23ª (rosakasāamāņasavaī [roṣakaṣāyamānasavatī], having her mind affected by anger).

माणिक [च्या a ruby, i. 2026; iii. 15d; iv. 1965.

माणिकचयड [॰च्यचयड] name of a bard, iii. 262.

माशिक्समाला [॰क्समाला] name of a woman,

माणिणी [॰निनी] an angry, jealous woman, ii. 50b; iii. 27d, 30a.

मागुस [न्त्र] a man; mankind, the world of men, i. 31b; ii. 25a; iii. 81, 14d, 16²; iv. 23^d.

मादुक्कभ fem. occhiā. H. 2. 142. a maternal uncle, fem. aunt, i. 3410, 13. माब्द [॰त] wind, i. 163.

मानई [॰ती] a great-flowered jasmin,

महरिम- H. 2. 154. sweetness, beauty, माला ts. a garland, chaplet, row, string, i. 209; ii. 6b, 13b, 20a; iii. 18b; iv. 910, मालिआ [an] the same, i. 11a, 17a; iii. 2b. | + अव to loosen, take off. avamukka, मास [ा a weight of gold, iii. 318.

सास ts. a month, iv. 9d.

माह्य िहातम्य majesty, dignity, i. 9b.

मिअड्ड [मगा॰] the moon, ii. 42°; iii. 21°, 26d.

मिअङ्गमिण [मगाः] the moon-gem, supposed to ooze away under the moon's rays, iv. 1836.

मिअङ्कतेहा [॰गाङ्कतेखा] name of a woman, iv. 9°. ·kadhā [·kathā], the story of Mṛgānkalekhā, a poem of Aparājita, i. 83.

मिअङ्ग [मद॰] a kind of drum, i. 49. मिट्रत्तरा [मण्टत्व] sweetness, iii. 14°.

मिध्या [॰युन] a pair, couple, iii. 92.

मिल to join, combine. milido, ii. 613. milidam, i. 3431. milidassa, iii. 92.

मिलागा [म्लान] faded, withered, ii. 610.

मिसा [चात] under the pretext of, in the disguise of, i. 18c; iv. 22d.

मिह्या [॰युन] a pair, couple, i. 14d.

मोल to be closed. mīlanta, i. 35d.

+सम् to close the eyes. sammīliāṇam, iii. 7b.

+समुद्र to become manifest. samummīlaï, i. 31b; ii. 25a.

मुउउन्द [•चुकुन्द] name of a tree, iii. 25°.

सुक्ख [मूर्ख] foolish, i. 186.

मुख to loose, let go, quit. muñcaha, i. 18a. muñcanto, ii. 50b; iii. 25c. muccanta, iii. 27b. mottūņa, iii. 3d; iv. 13a. mukka, ii. 610; iii. 34°. mukko, iii 10°. mukkā, i. 29a, 31a.

i. 28^a.

+ sa to loosen, shed. ummukka, iii. 28ª.

मुक्का [मुक्का] fainting, swooning, i. 35d.

सुद्धि (॰िट) the clenched hand, fist, i. 30°; iii. 19^b.

म्रण H. 4. 7. to know, think, understand. munasi, iii. 82. muniadi, i. 284. munido, ii. 481.

म्याल [मः] fem. ां, ांब, a lotus-fibre, ii. 6¹⁰, 11^c; iii. 20³.

मुता [मुक्ता] a pearl, pearl-oyster, i. 29d; iii. 318.

मुताहल [काफल] a pearl, iii. 318, 44, 50. ottana [otva], condition of being a pearl, iii. 41.

मृताहिनिन्न [॰ताफनवत्] abounding in, or consisting of pearls, i. 4°; iv.

मृति [िन्ति] release, final emancipation, i. 24a.

सहा [॰दा] a seal, stamp, token, i 33°; ii. 2ª, 41ª; iii. 9d.

सृहिभ [॰दित] sealed, closed, i. 35d.

सुद्ध [॰च्य] foolish, innocent; charming, lovely, i. 16b, 19d, 343; ii. 26a; iv. 21ª, 22ª.

मुल्ल [मूल्य] price, iii. 5b.

मृह [॰ख] fem. •muhī, face, mouth, opening; beginning with, i. 13c, 2027, 30, 24^a, 26^a, 34^{d, 3}; ii. 10^b, 17^b, 27^b, 32d, 47b; iii. 9d, 21a, 229, 25b, 28a, 33a, 34b, 9; iv. 23b.

महल [श्वर] noisy, tinkling, ii. 32b, 34a. मुहेन्द्र [॰खेन्द्र] a moon-like face, ii. 30d.

सन ts. root, ground, i. 4b, 16c; ii. 2a, | 24a; iv. 21, 1830, 38.

māraņijā, ii. 5b.

मज to purify, cleanse. majjidā, ii. 115. H. 4. 91. to loosen, emit, to be emitted. mellanti, iv. 22d.

मेहला [खला] a girdle, flank of a mountain, i. 20a; ii. 32b; iii. 13a; iv. 7b.

मोक्ख िची final emancipation; scattering, strewing, i. 22b, 24d; iv. 211.

मोत्तिक मोत्तिक a pearl, ii. 17a; iii. 48, 203, 27b. ottana [otva], condition of being a pearl, iii. 4b.

मोदभ [क] sweetmeat, iii. 81.

मोर [मयुर] a peacock, iv. 14b.

मोलि [मी॰] head, i. 11a; iv. 209.

मोह्या [॰न] bewildering, one of the five arrows of Cupid; coitus, love, i. 2b, 32d; ii. 32d; iii. 26c.

us who, which, what; that, when, because, in order that. jo, i. 6°, 197, स्मिश्च [जनि] night, ii. 11°. ii. 23b; iii. 15a; iv. 96. jam, i. 13c, 197, 8, 2027, 29, 21c, 25d, 26a, b, c, 29a, 3423, 36; ii. 3d, 617, 7b, 8a, 11d, 27c, 28b, 46c, 471; iii. 9c, 162, 23b; iv. 4c, 919, 1816, 23, 1957, 22a, b, 23d. jena, i. 18⁵, 20²⁷, 34³⁸; ii. 8^d, 42²¹, 442; iii. 16d, 349; iv. 1821. jenam, i. 32d; iii. 13d. jīa, ii. 41d. jassa, i. 9b, 10b, 182; iv. 3c, 20b. jissā, ii. 23a, d; iii. 22a. jassim, ii. 28c; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22d. jāņam, i. 33c; iii. 11a; iv. 9b, c. jesum, ii. 5c.

क to die. Caus., to kill. mudo, i. 2011. यन्त-to restrain, regulate. jantia, iv. 17a.

> यम + सम to restrain, bind, gather. samjamantī, i. 27c.

> ur to go, happen, be possible. jāsi, ii. 8d. jāi, i. 21c, 30b, d; iv. 20b. jāmo, i. 22b. janti, iv. 9d. jantī, ii. 31d.

> + ufa to believe, trust. pattiāmi, ii. 66. ust to be proper, fit. jujiadi, i. 3439.

+ fa to appoint, use. niunjīāmi, i. 2014. niunjīasi, i. 2013. niuttāo, iv. 99.

+uto represent on the stage, act, perform; to use, employ. pauñjadha, i. 101. paunjaïum, i. 11b. paunjīadi, i. 2026.

THE [va] force, speed, ii. 31°, 39°.

रक्षण [व gem, jewel, i. 14a; ii. 18a.

215, 3410; iii. 12a. jā, i. 8b, 197; रअखिवल्लह [जिनवल्लभ] the lover of the night, the moon, which is also called rājā, i. 5ª.

रङ्ग [बि] the sun, i. 25b; iv. 2b, 3b.

रद [॰ित] sexual pleasure; the wife of Cupid, i. 2b, 15b; ii. 2d; iv. 9c.

रहरमण [रित॰] Cupid, iii. 19d.

रडह [रोद्र] violent, wild, iv. 15°.

কেৱা [°লা] guarding, iv. 9°. [grha] a prison, iii. 349; iv. 1927. •bhavana [na] the same, iv. 96.

iii. 10°. je, i. 19°, °, 20°; ii. 5°; ta to guard, watch. rakkhijjae, i. 32°.

te to arrange, produce. raïa, iii. 30°. te ts. sap, juice, flavor, desire, love, raïā, ii. 20ª.

+ fa to arrange, effect, perform, make. viraanti, i. 13b; iv. 17b. viraïenam, ii. 44b.

रका िया a high-way, main road, i. 20²⁹, 32².

tes to be colored, pleased. Caus., to please, satisfy. rajjae, iii. 33a. rajjanti, iii. 6b. ratta, ii. 50c. rañjedi, i. 197.

un to sound, tinkle. rananta, ii. 32ª, 33b. rania, ii. 47a.

रणहा ts. a slut, whore, widow, i. 23a; राभ [ा] passion; a melody, ii. 2d. rāiii. 81.

रत see रजः

रित [रात्रि] the night, iii. 7a; iv. 9b.

रदण [॰त] a gem, jewel, i. 2013, 254, 6; iv. 1965.

रदणचयड [रक्ष] name of a bard, i. 162. रदगाअर [रताक] the ocean, iii. 318.

रदि [॰ित] sexual pleasure, ii. 492.

th to rejoice at, have sexual intercourse with. ramamo, i. 22b.

ramaü, iv. 24b.

that is, the hip and the loins, i. 30b, tree is, name of a demon, ii. 21b. 34a; ii. 23c, 34a; iv. 7b.

रमगिङ्क [॰गाीय] pleasant, charming, i. 142, 20^{7, 8}, 30¹; iv. 5¹.

truits. a lovely young woman, ii. 30.

रम [॰म्य] pleasing, agreeable, lovely, i. 23d; iv. 9a, 16a.

te ts. a cry, yell, noise, sound, ii. 32c, 33b, 34b; iv. 15a, 16a, 17b.

sentiment (in poetry), i. 12b, 14b, 24d, 29c; ii. 11a, 1, 12a; iii. 10c, 311, 33a; iv. 5b.

रसाभग [॰यन] an elixir of life, ii. 82.

TE+fa to quit, leave. virahido, iii. 81. रह [॰घ] a carriage, i. 21°, 25°; ii. 18°,

रहर [भस] impetuosity, i. 15b; ii. 44b;

iii. 2c. रहस्स [॰स्य] secret, mystery, esoteric teach-

ing, ii. 49b, 1, 2. रहुउन [॰घुकुन] the Raghu-family, i. 5b.

arāa [rāgarāja], the king of melodies, the best musical mode, ii. 2°.

राधा- [॰जन] a king, i. 34°; iv. 1818.

राभउन [॰जकुन] a royal family, court, i. 2026, 27, 33,

राभकेली [राजः] name of a woman, iv. 911

राधमुख [॰जमुक] a king-parrot, ii. 14ª.

राक्षचेत्तर [॰जग्रेखर] the poet Rājaçekhara, i. 54, 10a, 11a.

+ fa to come to an end, to cease. vi- usi ts. lustre; name of a district in Bengal, i. 142.

रिञ्छोली HD. 7. 7. a row, line, series, iii. 207.

रित [क] empty, void, ii. 402. •ttana [etva], indigence, iv. 24b.

रमणीभ [॰प] pleasant, charming, iii. 311. तिह [॰ति] style, diction, i. 1d.

He the same, i. 201.

रुचि [॰चि] wish, passion, liking, iii. 14d.

स्ट्र [॰ष्ट] angry, i. 36d.

ਰੂ [°ਫ਼] the god Çiva, i. 4°.

su [sul silver, i. 4b.

ahirūdhāe, ii. हह + अधि to ascend. 2921.

+ sa to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 918. ārūdham, i. 9b. ārovidā, ii. 4229. ārovidavvā, ii. 296.

+u to develop, rise, grow. parūdha, iii. 92. parūdhe, iii. 84.

इहिर [॰धिर] blood, iv. 19a.

stats. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept), ii. 27d.

sa [ou] form, figure, beauty, i. 292, 31a, 3417; ii. 12b, 491; iii. 9b; iv. 9a, 14b, 20^{a} .

ta vocative particle, ho, i. 18³. रेख ts. dust, i. 29d.

R. 4. 100. to shine, appear beautiful. rehaï, ii. 16b. rehae, ii. 23b. रहा shine, beauty (K, ii. 41° çobhā), ii. 41c, 491; iv. 20a.

रेहा [ंखा] line, streak, ii. 37b; iv. 12a, रोमञ्च [॰माञ्च] horripilation, iv. 22d.

रोमिडिच भाषिता with the hair erect, thrilled, ii. 46d.

रोस [ा anger, wrath, ii. 474; iv. 23a. रोसाय- H. 4. 105. to polish. rosāņiam, ii. 12b; iii. 22b.

सुआ [्य] time in music, iv. 12b, 17a, b. नआ [॰ता] a creeper, creeping plant, i. | नगह [म्नदण] soft, smooth, fine, charming, 28b, 34a; ii. 1d, 9d, 11c; iii. 27b. सक्त [व] one hundred thousand, iii. 45.

लक्ख [॰स्य] aim, mark, ii. 41d.

लद to see, behold. lakkhijjae, i. 16°. lakkhīadi, iii. 101.

लग् to adhere, cling to, to follow, elapse. laggaï, ii. 25b. lagga, i. 16c, 26a. laggā, i. 22b; ii. 615. laggam, ii. laggassa, i. 2030. laggehi, i. 16d.

सङ्घा ts. name of Ceylon and its capital, i. 17a, 20a.

चित्रम- [॰मन] youth, freshness, ii. 24d.

लङ्क to leap, jump over. langhaanti, ii. 31°.

लिङ्घ- [॰िङ्कन] mounting, transgressing, ii. 27ª.

लच्छी [॰च्ची] success, splendor, the goddess of fortune, i. 2036, 33b, 3438; ii. 22b, 25b, 28d, 416, 48b; iii. 18a, 22a, 261; iv. 1966.

लडक्या [लाडकन] the (moon) mark, or spot on the moon, iii. 32b.

लञ्क्रग्रमभ [लाञ्कनम्ग] the spot on the moon, which is held to resemble a deer, iii. 31b.

लिक्स [लाञ्कित] marked, furnished with, ii. 7b.

लदुअ HD. 7. 26. charming, iii. 18d.

नदि [यष्टि] a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body), ii. 622, 10a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.

iii. 28b; iv. 8a. lanhaa, the same, ii. 24°.

लदा [॰ता] a creeper, creeping plant, i. | सावस [॰एय] beauty, loveliness, i. 32a; 16^3 , 34^{39} .

लप + आ to speak. ālavīadi, i. 411.

+ 35 to speak, say. ullavidam, iv. 1817.

जम to take, get, obtain. Caus., to cause to take, to give. lahaï, iv. 3b. lahadi, i. 20^{27, 29}. lahanti, iii. 13^d. laha, i. 20²⁹. lahasu, iv. 19⁵. lahadu, iii. 2010. lahejja, iii. 336. lahantī, ii. 31^b. labbhaï, iv. 23^d. laddha, i. 2014. laddhā, iv. 23b. laddham, ii. 1°; iv. 22°. lambhio, ii. 44c. lambhido, iii. 2016. lambhiā, ii. 13ª.

+ समा to touch, anoint. samālambhanīo, ii. 11¹.

लम्ब to hang down. lambijjanta, iii. 27b. + stato resort to, partake in. avalambedi, i. 20%.

+ en to support. ālambia, i. 26b.

जम्ब ts. hanging down, i. 2010.

लम्बत्यापी ['स्तनी a woman with large, pendulous breasts, i. 207.

THE ts. attainment, obtaining, ii. 28°; iii. 15b.

lasia, लस to appear, come to light. ii. 49b.

saï, i. 36d; ii. 48b.

लहुं [॰घु] quickly, easily, iii. 11d; iv. 1939. जा H. 4. 238. to put on. lenti, i. 13b.

लाआ [॰जा] parched or fried grain, iv.

of Gujarāt, iv. 1818, 28.

ii. 3a; iii. 1c, 19a, 2010.

जास [श्या dancing, dance, iv. 10a.

लाह [भ] gaining, obtaining, i. 12a.

for to write, engrave, paint. lihaï, ii. 40^b. lihijjaï, i. 27^c. ii. 83.

+ fa to engrave, paint. vilihium, i. 30d.

ālingasu, i. embrace. लिङ्ग+आ to 34^{22} .

ਗਿਰ to lick, grind, rub. līdha, i. 16a. + fa to lick, to delight in. vilihantu, i. 1d.

लीला ts. play, sport, beauty, ease, grace, i. 3438, 36a; ii. 30d, 37a; iii. 39; iv. 4b, 7a, 17b. līlāghara [egrha], a pleasure-house, iii. 27d. līlāvaņa [ona], a pleasure-garden, iv. 26. līlojjāņa [·dyāna], the same, iii. 225.

लीलाइअ [॰ियत] play, sport, ii. 34a.

ज़ुगर to rob, plunder. lunțijiantī, iii. 20³. lunția, iii. 11^b.

लुप+वि to tear off. vilutta, ii. 243.

जुम्बी HD. 7. 28. a creeping plant, liana, i. 322.

लेह [॰एव] a letter, writing, ii. $6^{17, 20}$.

+ वि to shine, become manifest. vila- | नेहा [॰खा] a line, streak, the moon's crescent, ii. 20a, 41b, 435; iv. 99.

> लोभ ['का] the world, mankind, men, ii. 50^a; iii. 9^d; iv. 18^b.

लोअगा [॰चन] an eye, i. 26a, 35d; ii. 3a, 50°; iii. 84, 16°, 19°, 21°.

नाडदेस [॰टदेश] name of a country, part | नोद H. 4. 146. to sleep; to roll on the ground. lottaï, ii. 4b.

नोद्रण rolling on the ground. racchālottani, street-walker, strumpet, i. 20²⁸.

लोल ts. shaking, quivering, i. 36% सोह ts. copper, i. 20%.

व see स्त्र.

॰वभ [पद] foot, iii. 39.

वशंस [॰पस्य] fem. ॰msī, friend, companion, ii. 13ª.

वक्षण [धन] voice, speech, words, i. 192, 3, 20²⁹, 21⁵; ii. 42²⁰.

वभण [°दन] face, ii. 11d, 18b, 2921, 42a; iii. 32a; iv. 6b.

वअस्स [॰यस्य] fem. ॰ssī, friend, companion, i. 2017, 253; ii. 62, 13, 111, 294, 16, 43¹¹, 47¹; iii. 2^{1, 2}, 3⁴, 8², 12³, 20^b; iv. 26, 5d, 1834, 2012, 211.

वंस [शा] family, flute, i. 47, 189.

वंसरोभगा [श्वरोचना] bamboo-manna, Tabasheer (whose lustre is similar to that of the opal), iii. 4.

बच् to speak, call. vuccāmi, i. 3415. वच्छ [वृत्त] a tree, ii. 44°.

वच्छ- [॰चस] the breast, bosom, iii. 19b.

बच्छा [॰त्सा] a girl, young woman, iv. 1919, 32, 44

वच्छोम name of a town, the capital of Kuntala, according to the commentaries, Vidarbhā, i. 255.

वच्छोमी the Vāidarbhī style in poetry, i. 1c.

asa to deceive, dupe. vañcio, ii. 8ª. वञ्चणा [ना] fraud, iii. 347.

as [°z] the fig-tree, iv. 1830, 38.

वडसाविन्ती [॰टसाविन्नी] the divinity fancied | वरिसि- [॰पिन] raining, iii. 311.

to be in the Vata-tree during the Vatasāvitrīvrata, an observance among women on the day of the full moon of Jyāistha, iv. 918.

वहुत्तरा [वहुत्व] HD. 7. 29. growth, iv. 3. बड्रुग [॰धंन] growth, increase, ii. 2913.

बड्डावअ [वर्धापक] $fem. \circ viar{a}, congratulating,$ i. 16^{1} .

वड्रिय- [वृद्धि] H. 2. 154. growth, length,

वर्षा [॰न] a forest, i. 17b, 1818; ii. 50a.

वस [र्ण] color, beauty, i. 142; ii. 75.

वसारा [॰र्गान] description, praise, ii. 13; iii. 30².

विश्वआ [°र्णिका] a color, paint, i. 46.

वता [वार्ता] tidings, news, iv. 92.

वत्य [॰स्त] an object, iii. 311.

वद् Caus., to cause to sound, to play. vāïa, iv. 16a.

वदी ['ती] the suffix vatī, iv. 912.

वन्द to salute, pay homage to, to worship. vandidum, i. 361. vandīadi, i. 20³³.

वसाह [मन्मथ] H. 1. 242. Cupid, ii. 3d, 18b, 39b; iii. 11c. Cp. ममाध

वर ts. best, excellent; a boon, favor; a bridegroom, i. 1b, 12b; ii. 17a; iv. 195.

विरिद्ध [॰ष्ठ] best, most excellent, preeminent, ii. 11d; iii. 2c.

वरिन्न a cloth, garment, ii. 36a; iii. 3c, 224; iv. 7b.

वरिस [वर्ष] rain; a year, i. 2041; iv. 246. वरिसधर [वर्षे॰] a eunuch, iii. 348.

वर्ण-to describe, praise. vannemi, ii. वस्हा [धा] the earth, i. 25%. 322. vannaa, i. 1814. vannīasi, at to bear, carry. i. 2010. vannido, i. 81, 3. vannidā, ii. 242; iii. 261.

चल to turn round, surround; appear. 24a; iii. 2c.

वनअ [ou] a bracelet; a circle, i. 25d; वा ts. or, i. 18b, 10, 18, 2040, 302; ii. 27a; ii. 9b, 16a, 32c; iii. 13a, 18a, 27a, 32b; iv. 7c.

वनद्वभ ['पित] surrounded, encircled; bowed, curved, i. 33d; iii. 19h; iv. 20d.

age [will the sloping roof, i. 36a.

and a fold of skin on the belly, ii.

बल्लह [॰भ] dear, beloved; lover, husband, i. 18a, 19b, 348; ii. 623, 2921.

वल्लहराञ्ज [भराज] name of a king, i. 348.

वन्ती ts. a creeping, winding plant, ii. वाड्या ts. consisting of water, iv. 35b.

an to dwell. vasaï, iv. 20°.

+ fa to dwell, stay. nivasai, ii. 49b.

वस+नि to put on, wear; to attire. niatthā, ii. 14°. nivasiam, i. 26°.

वस [॰जा] influence; used in the instruaccount of, i. 312, 36c; ii. 31c; iv. 18a, b.

ii. 13.

वसन्तसेणा [॰ना] name of a woman, iv. 98. | बाहि- [॰हिन] fem. ॰hiṇī, bearing, carry-वसंघरा ts. 1. the earth, i. 163. 2. name 2034.

vahanti, i. 19. vahanto, i. 182.

+ समृद् the same. samuvvahadi, i. 20^{27} .

valanta, iii. 27d. valia, i. 30a; ii. ag [eq] a wife, i. 21a; ii. 2a; iii. 26a; iv. 8d.

iii. 2016, 17; iv. 1836.

en to blow. vaanti, i. 17d.

+ free Caus., to blow out. nivvavido, iii. 224.

वाभ [°त] wind, i. 15d.

वाभग [॰दन] sounding, playing, iv. 18%.

वास्त्री ts. speech, voice, i. 1b, 207. ਗਫ [°a] wind, i. 322.

वाम ts. left, i. 2015, 284.

वामण [॰न] a dwarf, pigmy, iii. 348.

बारक [॰क] a vessel, cup, iv. 10b, 13a.

वारि ts. water, iv. 6b, 8c.

13b.

दास्त्री ts. spirituous liquor, iii. 14:; iv. 6b.

॰वाली [पा॰] edge, i. 15°.

बास + परि to make fragrant. parivasia, iv. 5°.

mental case with the sense, on the ts. dwelling, abode, ii. 3b; iii. 221.

वास [च्या॰] the poet Vyāsa, i. 1a.

aten ts. the spring, i. 128, 13d, 1814; area ts. the day, i. 35a; ii. 2d; iv. 9d

ing, iv. 9^{10} .

of the wife of the Vidūṣaka, i. fa, after anusvāra fu, [अप] though, also, cp. kim. vi, i. 46, 9, 72, 82,

13c, 16d, 2, 186, 20d, 7, 8, 10, 13, 14, 39, 24a, 25b, 27c, 282, 3, 4, 5, 8, 301, 31a, b, 33c, 3413, 30, 32, 34, 361; ii. 12, 5c, 613, 25, 8d, 104, 18a, b, 23c, 25a, b, 283, 2910, 413, 5, 42a, b, 11, 15, 45a, 461, 47c, 48a, b, 491; iii. 1b, d, 3c, 4, 49, 8b, 4, 9a, 15c, 203, 33a; iv. 1b, 6d, 92, 16a, 1817, 21, 22, 25, 31, 192, 9, 30, 60, 203, 6, 222, 231. pi, i. 1b, 412, 10a, 131, 161, 1816, 196, 2016, 20, 22a, 245, 25a, 4, 34c, 35b, c; ii. 1a, 111, 2, 27c, 28d, 39a, 4217, 46a, 482; iii. 21, 315, 9c, 12c, 13c, 14c, 15b, 16c, 2, 32a; iv. 2a, 4c, 9c, 12, 14.

ਬਿਆ [ਵਰ] as, like, i. 1^d, 4^{2, 16}, 18¹⁵, 20^{d, 7, 9, 13, 30, 43}; ii. 6^{10, 10}, 11⁶, 40⁵, 45^b; iii. 2¹, 8⁴, 10¹, 19², 20¹⁹; iv. 2¹¹. *Cp.* ਵਰ.

विअइल्ल [॰चिकल] a kind of jasmin, i.

विभक्त्वण [॰चचण] circumspect, wise, clever, i. 201.

विभक्तवणा [॰चचणा] name of the queen's female servant, i. 18^6 , 19^5 , $20^{1,4}$, 34^{35} ; ii. $6^{4,13,14,17}$, 10^3 , 11^4 , 41^8 , 42^2 , 43^3 , 50^3 .

विभट्ट [॰दाघ] clever, experienced, ii.

विश्रम् [॰कल्प] doubt, hesitation, suspicion, iii. 10°.

विक्षम्भिद [॰जृम्भित] gaping, opening, display, machination, iv. 18³⁴.

विअनिद see गन् + वि.

विअसइ see कस + वि.

विभार [॰चार] consideration, ii. 68.

विभान [॰कान] evening, ii. 504.

13°, 16d, 2, 18°, 20d, 7, 8, 10, 13, 14, 89, विसोस [धोम] separation, absence, ii.

विक्रम [॰क्रम] force, prowess, valor, i. 14².

विकलम [॰क्सम] an interlude between the acts of a drama, i. 6^b.

विक्वरङ्च [Marāṭhī विखरणें] to scatter, ii. 35⁵.

pi, i. 1^b, 4¹², 10^a, 13¹, 16¹, 19⁶, 20¹⁶, 20, 22^a, 24⁵, 25^a, 4, 35^b, c; ii. 1^a, 11¹, 2, 27^c, 28^d, 42¹⁷, 46^a, 48², iii. 2¹, 31⁵, 9^c, iii. 4⁶. falar [°च] various, iii. 27^b; iv. 11^a, 20^c. ettaņa [°tva] variety, strikingness, iii. 31¹. °dā [°tā] the same, i. 20¹; iii. 4⁶.

বিভ্যাস- [°ঘ-] to make pale, outshine. vicchāanto, ii. 30°.

विच्छे अ [॰द] interruption, ii. 39a.

विच्छोल- H. 4. 46. to cause to quiver. viceholanto, ii. 30b.

বিজন্থ- [॰িঘন] victorious, iv. 4d.

विङ्जुल्लेष्ट- [॰द्युल्लेख-] to act as lightning. vijjullehāïdam, ii. 40³.

विद्वासि H. 4. 422. fem. elinī, polluting, i. 18s.

विद्युव ts. deception, fraud, ii. 282.

विडम्बगा [॰ना] disguise, imitation, mockery, iii. 12², 33b.

ਕਿਵਕ [°ਟਧ] a branch, bush, thicket, i. 19^{b} ; ii. 43^{2} , 12^{2} .

विडूर [॰दूर] name of a mountain or country from which the Vāiḍūrya jewel is brought, i. 34¹⁸.

विगाडिद see गाड्+वि.

विग्रा [॰ना] without, i. 1818, 2036.

विग्रास [॰नाश] destruction, iv. 24ª.

विखवेदि see जा+वि.

वित्तिआर [वृत्तिकार] a commentator, ii. 32^2 .

वित्यर [॰स्तर] extension, minute details, विनासिशो [॰नी] a coquettish woman, a i. 34a; ii. 322; iv. 3a, 189.

वित्यस [॰स्तोर्ण] large, wide, ii. 23b.

विद्+ नि to tell, announce. nivedemi, ii. 106; iv. 184. nivedehi, i. 343. nivedaïssadi, ii. 291. nivedīadi, nivedidam, i. 164; iv. ii. 221. 1957.

विन्द्रिस्ल [?] resplendent? tinkling? [K, ujįvala; J, manjughosa; R, vidrana; U, vistāravat; in the Bālarāmāyaņa, translated vyatikara, sadrça, and miçra], ii. 31b.

विष्णसभ [विष्णः] separation, iv. 2b.

facur [чи ретигьаtion, flurry of mind caused by love, amorous play, i. 2a, 163; ii. 3b; iii. 12a, 32^{a} .

विकामलेहा [॰भ्रमलेखा] name of the queen; name of a woman, i. 161; iv. 93, 1944.

विकासवन्त [भसवत्] fem. vaī, whirling round, swinging, i. 21b.

विकाससेगा ['भ्रमसेना] name of a woman, iv. 98.

विमास [॰न] a car, vehicle, i. 3427; ii. विस [॰प] poison, iii. 20a. 31b; iv. 1955.

विरक्षण, ॰णा [॰चन] arrangement, dressing, embellishment, i. 20°; ii. 28^{a} .

विरह ts. separation, i. 35°; ii. 425.

the lover or mistress, i. 20c; ii. 2c.

40a; iii. 31a.

woman, iv. 14a.

विनुत see नुप + वि.

विलेवण [॰पन] ointment, unguent, cosmetic, i. 30^{1} .

विलोअगा [॰चन] an eye, iii. 22°.

विलोल ts. rolling, unsteady, ii. 32°.

विवरीभ [परीत] inverted, ii. 16b.

विवाह ts. marriage, iv. 1828, 32, 1917, 39, 44, 206, 216.

विश्+अन्व to enter. anuppavittho, iv. 183.

+ su to sit down. uvavisa, iv. 196,60. uvavisadu, i. 242; ii. 2916. uvavisia, i. 343; ii. 412.

+ fa to enter, fix. Caus., to fix, apply, place, arrange. nivitha, i. 21b; iii. 12a. nivițthā, iii. 2d. nivesaanti, ii. 36^b. nivesaantī, i. 27^a. nivesiā, ii. 15^a. nivesiam, ii. 18^a. nivesidão, iv. 99.

+ u to enter. Caus., to introduce. pavisamha, iii. 205, 11. pavisia, iii. 349. pavițthā, iii. 2d. pavițthāe, iv. 18¹². pavesaa, i. 21⁷.

विसक्ष [॰पव] an object, matter; range, reach, i. 245; ii. 8d.

विसद्द H. 4. 176. to burst open, be expanded, ii. 4b.

विसहर [॰पधर] a snake, iii. 20°.

विरहि- [॰हिन] fem. ॰hinī, separated from विसारि- [॰रिन] fem. ॰rinī, wandering about, iv. 1966.

विसुद्ध [॰मुद्ध] correct, accurate, iv. 12°. विज्ञास ts. coquetry, grace, beauty, ii. विसेस [॰शेष] difference, mode, variety, i.

8a, b; iii. 15b.

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विसेस (श्रोपका a mark on the forehead | वृष to rain. varisidum, iii. 317. with sandal etc., iii. 32b.

विहि [॰चि] performance, manner, con- विभिद्धभ [वैन्नटिक] a jeweller, iii. 48. iii. 14^a; iv. 1^b, 3^d, 18¹².

विद्यसण [॰भूषण] ornament, decoration, ii. 25b.

वीभग्रभ ['जनज] produced by fanning,

वीज to fan. vījaïssam, iii. 222.

alun ts. a lute, i. 48.

वृत्तन्त [वृत्तान्त] news, tidings, ii. 112.

वृ+नि Caus., to ward off. nivāria, ii 29d.

an to be, abide, stay. vattai, ii. 4°, 20b; iii. 29b. vațtadi, i. 3431; ii. 413, 501; iii. 228; iv. 1960. vațțanti, i. 123, 13c; ii. 5d; iii. 27d.

āvattia, + sa Caus., to stir, churn. i. 16b.

+ 32 Caus., to rub, clean, anoint. uvvațțiam, ii. 12ª.

+ u to go forward, proceed; to arise, be produced; to begin; to be occupied with. paattaï, ii. 4c. paaţţaŭ, i. 1^b. pavaţṭadu, iii. 20⁷. paatto, i. 36c. paattā, iv. 16^b. paütto, i. 42, 62; iii. 317. paüttā, i. 4¹⁶, 16⁴.

+ सम् to become, arrive. Caus., to anoint. samvutto, ii. 504. samvuttā, iii. 221. samvattiānam, ii. 46a.

que to increase. Caus., to augment; to congratulate. vaddhanti, iii. 11c. vaddhāvīasi, vaddhia, iii. 10d. i. 128. vaddhāvidā, i. 162.

वेअ [°द] the Veda, i. 24b.

duct, rule, fate, destiny, ii. 281; विभगा [॰दना] feeling, pain, iii. 49; iv. 19^{35} .

वेज्ज [वैद्य] a physician, iv. 7c, 1827.

वेशी ts. a braid of hair, i. 13b; ii. 1c,

वेश ts. a flute, iv. 6a, 18a.

वेदिआ [का] an altar, raised seat, ii. 2915.

वेहिन [वेड्वे] H. 2. 133. the Vāidūrya jewel, cat's eye, i. 3418.

वेला ts. time, opportunity, ii. 615, 415.

aux to surround, enclose, embrace. vedhium, i. 30b.

बेस [॰ग] dress, apparel, iii. 18ª; iv. 7d, 18a, b.

वो see त्वमः

ears to pierce. Caus., to cut, perforate, bore. vindhanti, i. 32d. viddhāvidā, iii. 48.

vva, i. 18^d, 29^d, ळा, व [इव] like, as. 35d; ii. 33b, 34b, 36b, 39a, 46d, 48b; iii. 2a, b, 20a, 25a. va, i. 4d, 16d; ii. 35b, 37b, 38b, 40b; iii. 20a, 28b; iv. 9^b, 17^b. *Cp.* विअ.

शङ्क to fancy. sanke, iv. 22c.

यम + नि Caus., to hear, listen to. nisāmaa, ii. 29°.

ਗਿਰ Caus., to teach, instruct. sikkhāvīasi, ii. 271.

सुष Caus., to wither, emaciate. sosanijjo, iv. 22. sosanijjā, iv. 21.

82. suņādu, ii. 91; iv. 94. soūņa, i. 35°. sunīadi, i. 410, 215; ii. 108. suvvantam, ii. 27d. sudam, ii. 24¹; iii. 20¹.

ফলায় to praise. salāhaņijjo, iv. 31.

श्वस + उद् to be loosened, reluxed. ūsasantam, ii. 24b.

+ fato trust, confide, rely. visasiadi, iv. 20^3 .

स [स्व] one's own, iv. 1924.

सभ [ग्रत] a hundred, iii. 27°. Cp. सदः सअं [स्वयम] self, ii. 471.

सअंकिद [स्वयंकत] self-made, i. 196.

सभण [भयन] a bed, couch, iii. 27°.

सअल [सकल] all, entire, i. 348; ii. 5°, 28°, 47°; iv. 6d, 20°, 24°.

संविद्याणभ [॰धानक] arrangement of incidents, i. 34^{25} .

सक्छ [संस्कृत] the Sanskrit language, i. 7a. HEE the same, i. 62.

सकरा [शकरा] sugar, ii. 26d.

सक्तिव- [साचिन] an eye-witness, i. 1813; iii. 24b.

सगा [स्वर्ग] heaven, i. 4ª.

सङ्घा [प्रा॰] hesitation, scruple, fear, iii. संद्वा [॰ध्या] evening, i. 344, 361; ii. 413,

संकोद [न्त] a rendezvous, ii. 419, 502. सङ्घ ts. touch, contact, ii. 28c.

संगम ts. meeting, union, intercourse, iii. | सण [जा] hemp, i. 2043. 6b, 349; iv. 31, 9a.

सङ्गि- [॰ङ्गिन] fem. meeting, attached to, ii. 20a; iii. 24^{b} .

य to hear. suna, ii. 27d. sunasu, i. संघाडी [िटिका] HD. 8. 7. a couple, union, contact, 1. 3b.

> सचन्दर्ण [॰न] with sandal, rubbed with sandal, iv. 6c.

> सच्च [॰त्य] true, real; adv. indeed, forsooth, i. 201; ii. 64; iii. 8a, 123, 204, 21; iv. 202. Compar., saccadara, ii. 65.

सच्छन्द [स्व॰] at one's own will, iv. 26.

सङ्ज ts. ready, prepared, ii. 284, 2912; iv. 2011.

सञ्ज्ञण [॰न] a good person, iii. 2017.

सज्जी-to be prepared, made ready. sajjīanti, i. 49. sajjijjanta, iii. 27c.

सन्द्रा [साध्य] to be accomplished, attainable, possible, i. 25d.

संचक्ष [च] heaping up, collection, ii. 12; iv. 97.

संबद्धा ts. going, motion, iii. 23a.

संचारि- [॰रिन] fem. ॰riṇī, moving, wandering, iv. 1964.

संज्ञीवि- [॰िवन] fem. ॰vinī, bringing to life, resuscitating, ii. 3°; iv. 23^{b} .

संजोअअर [॰योगकर] uniting, bringing together, i. 3433.

501; iv. 4a.

सदुभ [\circ का] a kind of drama, i. 4^{13} , 6^{2} , 12b.

संगिहिद [॰निहित] near, ii. 413,9, 501.

eginī, touching, चद्+प्र to be pleased, propitious. pasīaü, iii. 21b.

सद [शत] a hundred, i. 2023, 41. Cp. सभ.

i. 8a, 20s, 36c; iii. 311; iv. 9s.

संतावि- ['पिन] fem. 'vinī, burning, af- | संभव ts. birth, origination, iv. 22b. flicted, iv. 9c.

संतोसि- [॰पिन] fem. ॰siṇī, pleasing, comforting, ii. 29°.

संधि ts. union, friendship, peace, ii. 614, 15, 16,

ниэгн ts. with the Pañcama mode, iv. 6a.

सप्प [र्फ] a snake, iv. 1827.

सम ts. same, equal, like, even, plain; adv., together, with, i. 19a, 2012, 26, 33, 24^d; ii. 10⁵; iii. 6^b, 8^a; iv. 6^b,

समअ [॰य] time, i. 2029, 36b; ii. 621, 501; iii. 311, 19°; iv. 4b, 7d, 187.

समिता ts. adorned with jewels, iii. 18ª.

समत see आप + सम.

समसीसिआ [चीर्षिका] a setting on a par with, equality, i. 2026.

समाअम [॰गम] meeting, arrival, iii. 8a.

Hurrants. beginning, i. 142.

समिद्धि ['मद्धि] abundance, ii. 44°.

समुद्र [चित] fit, appropriate, iv. 1946. समुदक्ष [॰य] collection, multitude, i. 282.

समृह [°द] the ocean, ii. 2913, 435; iii. 4^{3} .

समहन्त [॰द्रान्त] sea-shore, iii. 314.

समोरिपक्क [समयूर°] with peacocks' tailfeathers, iv. 14b.

संपद्घ [॰प्रति] now, i. 35b.

tact with, i. 17b, 20c.

संपदं [सांप्रतम] now, i. 196, 347; iii. 262. | सळ्ळ [सर्चे] every, each, all, i. 71, 142,

सह [प्रब्द] a word, sound, speech, noise, | संप्र [°ट] a cavity, fold, ii. 623, 24, 25, 7%. संप्रम [पूर्ण] full, iii. 25d.

संभोअ [ा copulation, i. 20a; ii. 28c.

संस्छ [ख] facing, opposite, ii. 36a.

सर- [॰रस] a lake, pond, iii. 29a.

सर [भ्र°] an arrow, ii. 3d, 45b; iii. 11c; iv. 4d, 20d.

सरअ [श्राद] the autumn, iii. 311, 28d.

ভাষা [মা॰] refuge, ii. 10b.

सरणी ts. a path, line, row, swarm, ii. 6ª.

सरन ts. straight, honest, ii. 23a, 30d. ottana [otva], sincerity, iii. 10b.

सरसाई [॰स्वतो] the goddess of poetry, i. 1ª.

सरस्वदी the same, i. 3434; ii. 103, 4.

सरहसं [॰भसम] impetuously, ii. 50%.

सरिआ [॰रित] a river, ii. 27b, 35a.

सरिच्छ [॰द्व] equal, like, i. 19º, 29b.

सरिस [॰द्य] the same, i. 35°; ii. 10°, 11°, 38a; iii. 14d.

सरीर [भ्रः] body, iv. 1932, 21c.

सरीरि- [भरोरिन] fem. rinī, embodied, iv. 19^{64} .

सलाआ [श्रलाका] a pin, stick used as a brush or pencil, i. 207, 3418.

सिल्ल ts. water, i. 17d, 20ts; iii. 203, 221; iv. 133.

सवड्जा [॰पर्या] worship, attendance, i. 34^{35} .

सवण [या॰] an ear, i. 29a; ii. 82, 18a; iii. 2d, 19a; iv. 6a.

संपद्भि- [किन] mixed with, having con- | सवर [भवर] a mountaineer, savage, iv. 19^{64} .

iv. 210, 189, 34, 23d.

सळ्कस [सर्वेकप] all-scratching, i. e. very galling or exciting, i. 18d.

सळास [सर्वस्व] the very essence, i. 28b. ससङ् [श्रशा॰] the moon, iv. 23%.

ससहर [ग्राभः] the same, iii. 30a, 31a.

सिस- [प्राचिन] the same, i. 251; ii. 10c, 20b, 21b, 32d; iv. 3b.

सिंख the same, iii. 336.

सिम्पद्य [श्रिश्रमा] name of a queen, the mother of Karpūramañjarī, i. 3411, 17.

सिस्चड [श्रशिख॰] a digit of the moon,

सस्र [ख्यार] a father-in-law, i. 182.

सह to endure. sodhavvo, iv. 12.

ਚਛ ts. together with; at the same iii. 349; iv. 2b.

सहभर [॰चर] a companion, friend, husband, ii. 416.

सहरिसं [॰पेंस] with joy, ii. 34b.

ii. 45b; iii. 3d, 2015.

सहा [॰भा] an assembly, i. 197.

सहाव [स्वभाव] innate disposition, nature, iii. 11a.

सिंह [॰ खी] a female friend, 13b.

सहित्तरा [॰िखत्व] friendship, ii. 283.

ਚਵਿद [॰ ਜ] accompanied by, together with, i. 288; ii. 422.

सही [॰खी] a female friend, i. 195; ii. 7a, iv. 914, 1939, 57.

181; ii. 64, 5, 242, 27c, 28c; iii. 84; | साओं [चम्म] in the evening, iv. 4b, 8b, 187.

> साअरदत्त [साग॰] name of a merchant, iii. 5².

> साध्+प्र to adorn, decorate. pasāhiā, ii. 22ª.

> सामगा [॰ची] completeness of outfit, outfit, the requisites, ii. 416, 422, 8, 21; iv. 913, 1917.

सामल [प्या॰] blackish, i. 16°.

सामा [श्या॰] night, iv. 8°.

HR ts. essence, vigor, iii. 10d.

सारङ्ग ts. an antelope, ii. 20b; iv. 1b.

सार्राङ्क [का] name of a female servant of the queen, iv. 914, 189, 20^{6} .

सारिआ [का] a kind of bird, Maina, Acridotheres tristis, i. 1815.

time, ii. 614, 15, 9a, b, d, 4221, 50a, b; चारिकव [सट्च] H. 1. 44. like, similar, iv. 1930. •dā [sadrkṣatā] likeness, resemblance, iv. 1953, 59.

> सालिआ [ग्रालिका] an apartment, room, i. 14°.

सहसा ts. forcibly, suddenly, i. 18d, 29°; | सावत्तभ [॰पतन्य] the position of a rival wife, iv. 23a.

सास [प्रवा॰] a sigh, ii. 9a.

सासरा [शासन] direction, order, iii. 92.

साहार [साहकार] produced from the mango, iv. 5b.

साहि- [शाखिन] a tree, ii. 461.

साहिम्ह [॰िमम्ख] fem. ॰hī, facing one another, iv. 12b.

साहुनिआ HD. 8. 52. a garment, cloth, i. 20^{23} .

29b, 41⁹, 43¹⁰, 50^{2, 3}; iii. 19², 20²³; सिअअ [॰चय] a cloth, garment, i. 4³, 26°; iii. 22².

सिक्वावरा [चिनापरा] teaching, ii. 8°.

सिग्धं [श्रीघम] quickly, i. 4d.

सिग्धत्तण [श्रीघत्व] speed, i. 1813.

iv. 1964, 23b.

सिंच to sprinkle. sincijjantī, iii. 203. sitta, iii. 221. sitto, i. 2043.

বিচলা [মি'] tinkle, jingle, ii. 32°.

মিভিনাম [মিভিনান] tinkling, singing, i. 18c.

सिढिल- [चिचिलय-] to relax, loosen. sidhilaāmi, ii. 13.

सिशिद्ध [सिग्ध] affectionate, i. 163.

सिद्ध ts. a kind of supernatural being, i. 25°.

सिद्धि ts. witchcraft, magic power, i. 215. सिन्द्वार name of a tree (Vitex negundo) and its flower, i. 19b; iv. 7a.

सिष्य H. 2. 138. a conch-shell, i. 4b.

सिर- [शिरस] head, top, summit, ii. 46d; iii. 39; iv. 1935.

सिरिखयड [म्री॰] sandal-wood, iv. 4ª.

सिरिताली [ग्री॰] a kind of toddy-palm, ii. 12.

सिरिराअसेहर [श्रीराजभेखर] the renowned Rājaçekhara, i. 10°.

सिरिवज्जाउह [ग्रीवजायुध] name of a king, iii. 52.

सिरी [म्री] wealth, dignity, beauty, i. 33b; ii. 48a; iii. 15c.

सिरीस [चिरीप] the flower of Acacia sirissa, iv. 7ª.

िं चिला [भ्रि॰] a stone, rock, ii. 15^b; iv. 9⁷. 38b, 46b; iv. 4d, 99.

सिलोक्ष [क्लोक] a verse, ii. 7b, 83, 91.

सिविणाभ [स्वप्न] a dream, iii. 22, 3a, 4, 6, 7, 46, 8a, 204.

सिङ्गार [गृ॰] love, passion, ii. 3°; iii. 10d; सिसिर [श्रिशि॰] cold; the cold season, i. 13d; iv. 6b.

siñcanti, iv. 10b. सिसिरोबभार [भिश्विरोपचार] artificial refrigeration, means for cooling, ii. 416, 422, 8, 21; iii. 192.

सिसुत्तगा [चित्रुत्व] childhood, infancy, i. 20d.

ਚਿਜ਼ਹਫ [ਬਿਾਕ॰] a lock of hair left on the crown of the head (used as synonymous with cekhara), i. 5a.

सिहरि- [शिखरिन] a mountain, i. 15d.

सिद्या [भिष्या] top, tip; edge, ii. 47°; iii. 25°; iv. 3d.

सिहिए। HD. 8. 31. the female breasts, i. 34b; iii. 16b; iv. 7a.

सीअल [श्रीतल] cool, cold, i. 15d; iv. 4b, 6a, b, c, d.

सीमन्तिणी [॰नी] a woman, i. 15b; ii. 28b. सील [भी:] nature, disposition, ii. 66.

सीस [शोध] head, i. 2027; iv. 24, 122, 18²⁷.

सुआ [मुका] a parrot, iv. 26.

सुआ [॰ता] a daughter, i. 3b, 12b.

सुडमार [॰क्नार] very delicate or soft, i. 7^a , 20^7 .

स्काइ [॰वि] an excellent poet, i. 2020.

सुदुदरं [सुष्टुतरम] excellently, exceedingly, i. 207; iv. 2015.

स्याभग [॰नयन] having beautiful eyes, ii.

सुत्त [सूत्र] a thread, fibre, ii. 50°.

सिलीमुह [चिलीमुख] an arrow, ii. 19b, मुत्तआर [मूचकार] an author of Sutras, ii. 321.

स्ति [मृति a pearl-oyster, iii. 318, 4a, 1, 5. | स्त्य [सस्य] well-conditioned, ii. 1ª.

208; ii. 44c; iii. 28a, 34a; iv. 21d.

सुन्दरकेली ts. name of a woman, iv. सिहमंद्या [खसंध्या] a happy evening, ii.

सुन्दरत्तगा [॰त्व] beauty, loveliness, i. 142. सुन्देर [सीन्दर्य] the same, i. 28b, 33c; ii.

स्टाइजल [॰प्राइजल] very straight, honest, sincere, ii. 271.

स्बहुन ts. very great, iii. 12d.

सुमरण [स्म॰] remembering, recollection, ii. 10b.

स्र ts. a god, i. 25c. sura-ana [-jana], the gods, i. 3a.

सुरक्ष [॰त] copulation, sexual intercourse, i. 24d.

सरहा ts. a subterranean passage, iii. 229, 349; iv. 96, 7, 1838, 192, 24.

सुरसरिदा [॰रित] the Ganges, iii. 37. सुरिंह [िम] the spring, i. 142; ii. 226.

स्रा ts. spirituous liquor, i. 24d; iv. 4b, 19a.

सुलक्बणा [चणा] name of a woman, i. 3485; ii. 91.

सुलील ts. very waving, unsteady, iii. 11a.

सुवस [॰र्फ] gold, a golden coin, i. 14º, | रोव् to attend upon, frequent. 1818, 197, 2014; ii. 41a; iii. 45, 5b, 3, 22c.

स्वत्तुल [॰त्त्ल] very round, iii. 4b. सुस्तूसक [युत्रवक] attentive, obedient, i.

2034.

सुद्ध [॰ख] happy, agreeable; happiness,

ease, joy, i. 3b, 142, 3441, 36b; ii. 28d; iii. 242; iv. 216.

सुन्दर ts. fem. orī, beautiful, lovely, i. | स्हअ [॰भग] blessed, beloved, beautiful, ii. 9c, 10d; iv. 31. -ttana [-tva], beauty, loveliness, iii. 13d.

494.

सृहासिद [भाषित] a witty saying, good counsel, iv. 95, 12.

ts. go, proceed, flow. saraï, ii. 6°. saranta, ii. 35°.

+ stu to go away, to vanish. ranti, iii. 16d; iv. 18b.

+u to flow forth, to grow. to extend. pasaranta, iii. 10°, 11°. pasārida, i. 163.

+ una Caus., to arrange. padisāredi, i. 45. padisārīadi, i. 48.

ਚੇ H. 3. 81. his, her, i. 292; ii. 13, 6c, 13a, 18a, 30d, 35a, 46a.

सेअसन्तिन [स्वेद॰] sweat, perspiration, iii.

सेडजा [ग्रव्या] a bed, couch, i. 23°; ii. 4b; iii. 3ª, 27d.

सेंद्रि- [येष्डिन] a merchant, iii. 45.

स्या [॰ना] the word senā, iv. 98.

हेरन्धी [सेरन्धी] a female attendant in the women's apartments, i. 36°; iv. 99.

ii. 17b.

+ fa to practice, enjoy. nisevia, iv. 8b. सेस [घेष] remaining; rest, ii. 291, 4, 8; iv. 4d.

सेहर [भेखर] a crest; chaplet, diadem, iii. 13a.

सेहालिआ [श्रेफालिका] a kind of flower supposed to blossom by moon-light, iv. 1836.

सोडीरतण [घीटीर्घ] valor, i. 322.

सोढळ ४९९ सह

सोगा [शो॰] red, i. 26a.

सोत्त [स्रोतस] a stream, i. 12b; ii. 27b; iii. 37.

सोत्तिभ श्रोत्रिय a learned Brāhmaṇa, iv. 20%.

सोविदल्ल [सी॰] a harem-keeper, iii. 348. सोसण [घोष॰] emaciating, name of one of the arrows of Cupid, i. 32d; iii. 26°.

सोह्या [सोभाग्य] beauty, charm, ii. 3b.

सोहञ्जण [श्रोभाञ्जन] HD. 8. 37. horseradish, i. 2029. (K, phalgunamāsi tatkandam khandayanti; J, puspanimittam çākhānām trotanam ity arthah.)

सोहा [श्रोमा] light, splendor, i. 282, 292, 31a, b, 34¹⁷; ii. 10b, 25a; iii.

सोहि- [भोभिन] shining, lovely, ii. 7b.

स्खन् to tumble, fall down, end. khaliā, i. 20°. khaliam, i. 32°.

स्तम् Caus., to stop, arrest. thambhemi, i. 25b.

स्त+ u to spread, to make a bed. pattharijjanti, i. 36b.

+ fa to increase. Caus., to spread, extend. vittharanti, ii. 2d. vittharida, iii. 84.

स्या to stand, remain, find place. Caus., to | + वि to forget. visumaridāim, iv. 1946. iii. 21. thāi, i. 342. citthadi, i.

214; ii. 6¹⁰; iv. 20⁹. cittha, ii. 4221; iv. 1924, 204. citthadu, i. 3426; ii. 416. citthissam, i. 2034. thia, ii. 33°; iii. 23°. thida, iv. 1830. thio, ii. 1b, 46d; iii. 4a. thido, iii. 315, 44. thiā, i. 26°. thida, i. 202, 18. thiam, ii. 47d. thidam, i. 2027. thidena, ii. 297. thie, iii. 25a. thāvia, ii. 432. thavio, ii. 17a. thāvido, i. 47. thāvidāo, iv. 910.

+ sz to stand up, rise. uţţhiūna, iii. 21a. utthia, ii. 435.

+ प्रति Caus., to place, establish. ditthāvidā, iv. 1811.

+ सम to stand, to be settled, fixed. samthido, iii. 318. samthiā, iii. 3b, 5b. samthidā, iv. 1964.

en Caus., to wash, bathe. i. 29c.

स्प्रम् to touch. puttha, iv. 22d.

हफट Caus., to split, cleave. phādidāo,

ELE H. 4. 177. to break, fall asunder. phudantī, iii. 203.

+ u to open, become manifest. huttaï, ii. 4ª.

स्फ्रा to appear, become manifest, to quiver, vibrate. phuraü, i. 1°. phurantao, iii. 31^b.

+ fa to quiver, shine, blaze out. vipphuraï, iv. 3°. vipphuranto, iv. 24°.

to remember. sumarasi, ii. 243.

place, arrange. citthasi, i. 1815; संस to fall down. samsamāṇam, i.

tau to sleep. iii. 37.

हं see अहम.

हंस ts. fem. ॰sī, a swan, flamingo, ii. हिनहीं [॰रिद्रा] turmeric, iii. 1ª. 610, 8a; iii. 29a.

Este- to call, summon. hakkāraï, ii. 33b. hakkāriūna, ii. 36b. hakkāria, i. 412. hakkārīadu, iv. 20^{8} .

हत्य [°स्त] a hand, i. 1810, 26b, 36c; ii. 617, 20, 29a, d; iii. 3b, 23a; iv. + fa to smile. vihasia, iv. 1823. 98, 9, 10, 12, 12a, 15a, 2013.

हन to strike, beat. haā, ii. 43ª.

हन्त exclam., go to! mind you! ii. 26a. ॰हर [॰धर] carrying, ii. 6d.

Et ts. a name of Civa, ii. 623; iii. 39.

Ext ts. stealing, fascinating, ii. 28b, 31d; iii. 18c.

Fits. a name of Visnu, i. 24a.

हरिअन्दपुरी [हरिम्चन्द्रः] H. 2. 87. the city of Hariçcandra, supposed to be to be tests. because, for, i. 143, 165. situated in mid-air, a fata morgana, ii. 405.

हरिआन [॰तान] yellow orpiment, iii. हिराइ to go, wander. 22ª.

हरिडड़ [च्छ] name of a poet, i. 2020. हरिकेली ts. a name of Bengal, 14^{2} .

हरियाङ्क [॰याङ्क] the moon, i. 10b, 12a, 259; iii. 2015, 34a.

हरियाच्छ [॰गाच] fem. ॰cchī, deer-eyed, iii. 22d.

41°.

suvanti, i. 14. sutto, ह्लबोन HD. 8. 64. murmuring, noise, i. 410; iii. 348.

> ह्ना ts. a vocative particle used in addressing a female friend, iv. 1939.

THE to laugh, mock. Caus., to cause to smile, laugh. hasanti, iv. 18b. hasantie, i. 20^{15} . hāsia, iv. 18b.

+ su to deride, ridicule. uvahasīāmi, i. 18.

हा ah, alas, iii. 224.

हा + परि to be inferior to. parihīamāṇa, iii. 85.

ER ts. a garland, necklace, ii. 10a, 11b, 17a, 23b, 32a, 35a; iii. 2a, 18b, 20a; iv. 7^a.

हास ts. name of a poet, i. 2020.

हास ts. laughter, merriment, ii. 3b, 10b; iv. 14b.

हिअअ [इदय] heart, i. 3435; ii. 26a, 30c, 435; iii. 81, 16d, 18c, 2017.

hindase, iii. 34^{a} .

हिन्दोल- to swing. hindolaanti, ii. 297. हिन्दोलअ [क] a swing, ii. 295, 6.

हिन्दोलअप्पभञ्जाणी [॰कप्रभञ्जनी] the swingbreaker, the swing-festival, ii. 623.

हिन्दोन्स [॰न] swinging, ii. 32d, 34a.

हरिअ [॰क] a diamond, ii. 25b.

ह see क्ल.

हरियो st. a doe, female antelope, ii. हुंकार ts. the sound hum, murmur, humming, i. 36d; iii. 207; iv. 15a.

हुदुइ ts. a small musical instrument, | + अन् to imitate, resemble. anuharaï, perhaps timbrel, drum, iv. 16^a.

हुदवह [हुत॰] fire, iv. 211.

Eto carry, carry away, captivate, to + fa to sport, play. viharaï, ii. 41°. ranti, ii. 26ª.

i. 6a. anuharadi, ii. 415. +ust to avoid. pariharia, i. 62.

enchant. haraï, iii. 20d, 22a. ha- हिला ts. ease, facility, ii. 29b, 35a, 47b.



PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW



Chronological List of Books and Papers Concerning Rājaçekhara.

- 1827. Wilson, H. H. Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871.
- 1862. Hall, Fitz-Edward. Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.
- 1869. Govinda Deva S'ástri. The Bálarámáyana. A drama by Rájasékhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25–35.
- 1871. Vāmanācārya. The Viddhaśálabhañjiká edited etc. The Pandit, old series, vols. vi. and vii., nos. 65-73.
- 1872. Vāmanācārya. The Karpúramañjarí edited etc. The Pandit, old series, vol. vii., nos. 73-76.
- 1873. (Jīvānanda Vidyāsāgara.) Biddhashala Bhanjika, a drama by Rajashekhara, with a commentary by Satyavrata Samasrami. Calcutta.
- 1873. Aufrecht, Theodor. Ueber die Paddhati von Çārūgadhara. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120.
- 1878. Borooah, Anundoram. Bhavabhuti and his place in Sanskrit literature.
 Calcutta.
- 1879. Cunningham, A. Report of a tour in the Central Provinces in 1873-74 and 1874-75. Archaeological survey of India, ix. 85. Calcutta.
- 1881. Borooah, Anundoram. Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 134 and the following.
- 1883. Müller, F. Max. India: what can it teach us? London.
- 1883. Pischel, R. [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217-41.
- 1883. Hariqoandra. Karpūr Mamjarī, sattak (Yah nātak cuddha prākrt bhāṣā mem Rājaceṣara kabi kā banāyā huā hāi . . .) Bānāras : Āryayantrālaya sambat 1939.
- 1883. Jībānanda Vidyāsāgara. Biddhashala bhanjika, a drama by Rajasekharakabi. Edited with a commentary. Calcutta. "Dvitīyasamskaraṇam."
- 1884. Bhandarkar, R. G. Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882-83. Bombay.

- 1884. Peterson, Peter. A second report of operations in search of Sanskrit mss.

 Journal of the Bombay Branch of the Royal Asiatic Society, no. xliv. Pages
 59f, 63f.
- 1884. Jīvānanda Vidyāsāgara. Bālarāmāyaņa nāma nāṭakam mahākavi çrī Rājaçekhara viracitam . . . vyākhyayānvitam. Calcutta.
- 1885. Cappeller, Carl. Pracaṇḍapâṇḍava [or Bālabhārata] ein Drama des Râjaçekhara. Strassburg.
- 1886. Apte, Vaman Shivram. Râjaśekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 54.
- 1886. Bhâskar Râmchandra Ârte. The Viddhasâlabhanjikâ of Râjasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhâra of Kâlidâsa with a close English translation and various readings by Keshava Râoji Godbole. Poona.
- 1886. Peterson, Peter, and Durgâprasâda. The Subhâshitâvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.
- 1887. Durgâprasâda and Kâsînâtha Pâṇḍuranga Paraba. The Karpûramanjarî (with the commentary of Vâsudeva) and the Bâlabhârata of Râjaśekhara. Bombay. Kâvyamâlâ. 4.
- 1887. Fleet, John F. The date of the poet Rajasekhara. Indian Antiquary, xvi. 175-178.
- 1889. Kielhorn, F. Siyadoni stone inscription. Epigraphia Indica, i. 162-179.
- 1890. Lévi, Sylvain. Le théâtre Indien. Paris.
- 1890. Vaman Shastri Islampurkar. A lucky wife or Karpoormanjari. Composed from Prakrita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vägviläsa-ratnākara, ratna 1.
 - [This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]
- BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.
- OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.
- Molesworth = Dictionary, Marathi and English, by James T. Molesworth. 2d ed. Bombay, 1857.
- Hemachandra = Hemak'andra's Abhidhānak'intāmani, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.
- HD. = The Des'ināmamālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)
- H. = Hemacandra's Grammatik der Pr\(\bar{a}\)kritsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi = The Prākṛita-Prakās'a, or the Prākṛit Grammar of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.
- Jacobi = Ausgewählte Erzählungen in Māhārāshtrī. Zur Einführung in das Studium des Prākrit. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the Çāurasenī.
- Whitney = A Sanskrit Grammar. By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā = S'akuntalā . . . by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta = Meghadūta . . . von Kālidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī = The Kādambarī of Bāṇa. Edited by Kāçīnāth Pāṇdurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita = The Harshacharita of Bāṇa. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh. = Subhāshita-ratna-bhānḍāgāram, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirnaya Sāgara Press, 1886.
- Sprüche = Indische Sprüche. Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.
- Roxburgh = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighaṇṭu = Rājanighaṇṭu-sahito Dhanvantariya-nighaṇṭuḥ. Poona, 1896. Ānandaāṣrama Series, no. 33.
- SR. = Samgīta-ratnākara. Same Series, no. 35.
- Griffiths = The Paintings in the Buddhist Cave-Temples of Ajantâ, Khandesh, India. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. Rājaçekhara's Life.

Earlier Opinions as to Rājaçekhara's Date. — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the Çārngadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet

was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rajaçekhara is said to have been a contemporary of Çamkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D.

(see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh

century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasimha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the

Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājacekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahīpāla. — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Årte), Raghukulatilako Mahendrapālah sakalakalānilayah sa yasya çişyah; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Ņibbhararāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruḥ; Bālabh. i. 11, devo yasya Mahendrapālanrpatih çişyo Raghugrāmanīh.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a biruda or ὄνομα πανηγυρικόν of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit

translation of this name.

Mahendrapāla's son was Mahīpāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52¹ (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7¹ (p. 2. 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvamçamuktāmaṇinĀryāvartamahārājādhirājena çrīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Pājacekhara lived about 900 A.D. — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama samvat 374—A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87¹, 89°=p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903—4 and 907—8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahiṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171¹6. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's

convenience from Epigraphia Indica, i. 171:

1. Bhoja, A.D. 862, 876, and 882.

2. Mahendrapāla or Nirbhayanarendra or Mahisapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.

3. His son Ksitipāla or Mahīpāla or Herambapāla, A.D. 917; patron

of Rājaçekhara.

4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155=A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Çamkarācārya. This opinion is founded on the Çamkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaçekhara's Person' Nicory. A Fajavara Brahman, of the Çāiva Sect. — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^b, 13^d; Viddh. i. 5², he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvara means a kind of gṛhastha; dvividho gṛhastho yāyāvaraḥ çālīnaç ca, 'there are two kinds of gṛhastha, the yāyāvara and the çālīna.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans. Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11^a, "The crestgarland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākrit-grammatik, p. 39-40.]

Rājaçekhara seems to have been a Çāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Çiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third āçvāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaçekhara's Place of Origin the Western Deccan. — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73¹ff, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13¹, p. 9. 1, Mahārāṣṭracūdāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjarī, the poet is styled Mahārāṣṭracūḍāmaṇi 'a crest-jewel of Mahārāṣṭrac.' On the other hand, in the Sūktimuktāvali, Rājaçekhara's ancestor, Surānanda, is called Cedimaṇḍalamaṇḍanam, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparnī, Narmadā, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Dravida women, the curling ringlets of Karnatic maidēns, the pleasure-seeking propensities of Lāta," etc. See Apte, p. 20 f. In the Āucityavicāracarcā, v. 27, a stanza by Rājaçekhara is quoted which does not occur in any of his known works:

karņāṭīdaçanāūkitah citamahārāṣṭrīkaṭākṣāhataḥ prāuḍhāndhrīstanapīḍitah praṇayinībhrūbhaūgavitrāsitah | lāṭībāhuviveṣṭitac ca malayastrītarjanītarjitaḥ so 'yam samprati Rājacekharakavir Vārāṇasīm vāñchati ||

'Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaçekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājaçekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaçekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bilhaṇa, left his native country to seek wealth and fame at foreign courts.

Rājaçekhara at the Court of Kanauj. — Rājaçekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaçekhara, beginning āgaskāriņi kāitabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet's connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla's son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaçekhara remained at Mahīpāla's court.

Rājaçekhara at the Court of Cedi. — Rājaçekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the Epigraphia Indica, i. 251 ff. The verse runs:

suçlistabandhaghatanā vismitakavirājaçekharastutyā | āstām iyam ākalpam kṛtiç ca kīrtiç ca pūrvvā ca ||

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.' (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the Sūktimuktāvali, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadīnām Mekalasutā nṛpāṇām Raṇavigrahaḥ | kavīnām ca Surānandac Cedimaṇḍalamaṇḍanam ||

'The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,¹ Raṇavigraha is a biruda of the Cedi prince Çamkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

Rājaçekhara's Ancestry. — Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7²; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 5²); and his mother's name was Çīlavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrtto yatrāsīd guņagaņa ivākūlajaladah Surānandah so 'pi cravaņaputapeyena vacasā | na cānye gaņyante Tarala-Kavirāja-prabhrtayo mahābhāgas tasminn ayam ajani yāyāvarakule ||

'This illustrious man (Rājaçekhara) was born in the Yāyāvara family; to which belonged Akālajalada, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaçekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaçekhara: see Bālar. i. 13¹; Viddh. i. 5³; Aufrecht, p. 4. Stanza 777 of Çārāgadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 84³; and here it is attributed to a "Southerner," dākṣiṇātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaçekhara is not yet proved. According to a stanza ascribed to Rājaçekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaçekhara, in the Raṇavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaçekhara's name:

Yāyāvarakulaçreņer hārayaṣṭeç ca maṇḍanam | suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarnabandha, adorns the Yāyāvara family.' Suvarnabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍavīya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaçekhara himself, according to Karp. i. 9^a , was successively called bālakavi and kavirāja; and, at Viddh. i. 5^2 , he calls himself Kavirājaçekhara—cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvalī contains a stanza (or see Pischel, Die Hofdichter des Lakṣmaṇamore) ascribed to a poet "of the Deccan": sena, Göttingen, 1893, p. 10.

3. Rājaçekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaçekhara. Their names are as follows:

1. Karpūra-manjari.

2. Viddha-çālabhañjikā, or 'The Statue.'

3. Bāla-rāmāyaņa.

4. Bāla-bhārata or Pracaņda-pāņdava.

Karpūra-mañjarī [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays: see below. It is called a Saṭṭaka. This word is said, at i. 6, to mean a kind of Nāṭikā where the praveçakas and viṣkambhakas are wanting. The Sāhiṭyadarpaṇa (no. 542) adds that it is written entirely in Prākrit; that the "marvellous flavor" (adbhuta rasa) prevails in it; that its acts are named javanikā; and that it, in other particulars, is like the Nāṭikā; further (no. 429), that the title of a Saṭṭaka, as well as that of a Nāṭikā, is to be taken from the name of the heroine. And the Karpūramañjarī and the Ratnāvalī are cited as titles exemplifying the rule.

The Karpūramañjarī contains four acts called javanikāntara. It tells us how the king Caṇḍapāla marries Karpūramañjarī, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The adbhuta rasa is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the Karpūramañjarī is the oldest of Rājaçekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The Karpūramañjarī was edited for the first time by Vāmanācārya in The Pandit, 1866–72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the Karpūramañjarī in modern vernaculars. The first is a Hindī translation by the well-known poet Haricandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhī translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1¹⁹ = p. 113. 12 ff. in the edition of Ārte) the plays of Çrīharṣa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgānkāvalī, and sends her under the name of Mṛgānkavarman to the Queen of

King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūsaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment An attendant persuades "the boy" to enter the King's sleepingroom, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgāākāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgāākāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgānkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidū-saka upon the Queen's confidente Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgānkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgānkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit

of the play at p. 28.1

The play was represented at the request of crīyuvarājadeva (i. 54), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājaçekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūravarṣa Yuvarājadeva II., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, Epigraphia Indica, ii. 304; and cp. C. Mabel Duff, Chronology of India, p. 293.

The Viddhaçālabhañjikā was edited by Vāmanācārya (1866–71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Ranganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.— This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the Ratnāvalī. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the diction. And if this be the case, well then, let him read and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 12 that the play was really represented at the request of the king Mahendrapāla.

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]

¹[Without unfairness to Rājaçekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

The Bālarāmāyaṇa relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Çūrpaṇakhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, Das Rāmāyaṇa und die

Rāma-literatur der Inder, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajña:

babhūva Valmīkabhavaḥ purā kavis tataḥ prapede bhuvi Bhartṛmeṇṭhatām | sthitaḥ punar yo Bhavabhūtirekhayā sa vartate saṃprati Rājaçekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartṛmenṭha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara.'

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmīki; and where he deviated, "he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahávíracharita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daçaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaçekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. Bhartṛmenṭha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājataranginī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmenṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartṛmenṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyana was edited by Govinda Deva, Benares, 1869, and by Jīvānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaçekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracaṇḍa-pāṇḍava. Both names are used in the play itself: see i. 8^b and ⁴. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaçekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62.53 (= 2333); ii. 5 = MBh. i. 1.111 (= 109) or v. 29.53 (= 861); and ii. 6 = i. 1.110 (= 108) or v. 29.52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥṣāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilson, ii. 361. "The story is not very interestingly told; ... but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākrit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works.—Rājaçekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūḍa), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Çārīngadhara, and the Subhāṣitāvali of Vallabhadeva. It is convenient to have their dates given here. Çārīngadhara's work was written about 1363 A.D. (Grierson, Modern Vernacular Literature of Hindustan, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, Kunstpoesie, p. 71). I give first the twenty-five pratīkas of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Çārūgadhara's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh.; and Karp. by K.

Anthology-stanzas (24) identified in Rājaçekhara's Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. taramgaya drço. = V. iii. 27; R. iii. 25; Bh. i. 31.
- 3750. nirvyājā dayite. = R. iv. 44.
- 3757. abhyutthānam upāgate. = R. iv. 43.
- 3837. dhatte pañkajinītale. = V. i. 43.
- 3928. vaktraçrījita-. = V. ii. 11.
- 3936. vahneh çaktir. = R. v. 35.

Val. 322. udanvacchinnā. = R. i. 8. See Bhartrhari, and below, p. 190.

Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.

Val. 2223. bhindānah sundarīṇām. = V. i. 12. See below.

Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.

Val. 2282. = pṛthvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Çārngadhara, to "Somebody" (Kasyacit, or the like), that is, given as anonymous verses, are found in Rājaçekhara's writings:

1099. yasya vajramaner bhede. = R. iii. 66.

3077. kulagurur abalānām. "kasyāpi." = V. i. 1.

3282. padbhyām muktās. = Bh. i. 28.

3373. tad vaktram yadi. = V. i. 14; R. ii. 17.

3516. upaprākārāgram. = V. i. 31.

3591. sāirandhrīkarakṛṣṭa-. = V. ii. 23.

3719. vrajaty aparavāridhim. = V. iv. 1.

[3722. (=Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]

3816. ye dolākelikārāh. = V. i. 27; cp. R. x. 55.

3912. celāncalena. = V. ii. 9.

3929. amandamaņi-. = V. ii. 6.

The stanza drçā dagdham is given as an anonymous one by Vallabhadeva, no. 1309; while Çārūgadhara (no. 3078) ascribes it to Ksemendra (about 1037 A.D.!). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaçekhara's stanzas occur in one recension or another of the Çatakas of Bhartrhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaçekhara by some later redactor of the Çatakas and added thereto (as was the case with Kālidāsa's anāghrātam puṣpam)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaçekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are:

Bālar. i. 8, udanvacchinnā bhūḥ (see above); Bālar. iii. 17, sthitiḥ puṇye 'raṇye; Bālar. vii. 40, vahati bhuvanaçreṇīm.

Anthology-Stanzas (10), "of Rājaçekhara," not yet traced. — There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are:

85. tam vande padmasadmānam.

251. nūnam dugdhābdhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiķ. (Sprüche, 1079.) = Val. 3485, as anonymous.

3926. cañcallolāñcalāni.

Val. 2563. indor laksma.

Val. 3046. dātur vāridharasya.

174. trayo 'gnayas trayo vedāḥ.

188. Bhāso Rāmila-Somilāu.

189. aho prabhāvo vāgdevyāḥ.

190. Sarasvatīpavitrāņām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaçekhara to whom the last four are ascribed is, I opine, the younger Rājaçekhara, of later date than our dramatist (see p. 196).

5. Rājaçekhara and the Prākrit Literature.

The Literary Prākrits and the Real Vernaculars. — Rājaçekhara's writings would probably be of less importance to us if we were better informed about the history of Prākrit literature. But on this subject our knowledge is exceedingly limited. The word Prākrit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākrit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākrits, while the spoken vernaculars are called Apabhranças or Deçībhāṣās.

The Prākrits are, of course, developed from Apabhranças, and the first beginnings of Prākrit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmanas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākrit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākrit literature in general. Thus most of the authors who have written on Prākrit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākrit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākrit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākrit Lyrics. — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākrit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries."—Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasaī or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhṛtya dynasty. Hāla was probably not himself the compiler of the Sattasaī, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his Harṣacarita, Introduction, verse 13, praises the Sattasaī. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākrit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākrit literature.

Jayavallabha's Vajjālagga.— Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the Vajjālagga, composed by the Çvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the Gauḍavaho in the collection. The name Vajjālagga is derived from the systematic arrangement in vrajyās or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 gāthās. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the Vajjālagga must be much like to the Sattasaī. For the form of the title, cp. Bhaṇḍarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the Māhārāṣṭrī.

I am not aware of the existence of other poetical anthologies in Prākrit.

Ānandavardhana's Visamabāṇalīlā. — Ānandavardhana, who, according to the Rājatarangiṇi, v. 34, obtained fame under the king Avantivarman of Kashmir (855–84), wrote a Prākrit poem, the Visamabāṇalīlā. We know this work from quotations in the author's rhetorical work, the Dhvanyāloka. These quotations seem to show that the Visamabāṇalīlā was also an anthology, probably written for the use of poets (kavivyutpattaye, Dhvanyāloka, iv. 7).

Anandavardhana quotes verses in Apabhrança and may have composed his anthology also in Apabhrança. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the Apabhrança literature lies outside of our subject. Nor can I here dwell on works such as the Rṣabhapañcāṣikā of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Guṇāḍhya's Bṛhatkathā. — The lyrical Prākrit literature is, for the most part, written in Māhārāṣṭrī. But the first name which occurs in the poetical Prākrit literature, is connected with another dialect, the Pāiçācī.

The poet Gunadhya is said to have written his Brhatkatha in that language. Gunādhya is commonly supposed to have lived in the first centu-See Bühler, Report, p. 47. The Brhatkathā was not an ries of our era. original work of Gunādhya, but a compilation of folk-tales then current, such as the Pancatantra and the Vetalapancavincati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Ksemendra, the Brhatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Dandin, it was written in the Pāiçācī language. This dialect is described by Hemacandra in his Prākrit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Brhatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāiçācī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākrit. And that branch of literature which is represented by the Bṛhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhraṅças. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākrit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākrit kāvya can claim an antiquity equal to that of the Buddhacarita of Açvaghoṣa.

Prākrit Kāvyas. Rāvaṇa-vaha. — The oldest Prākrit kāvya is the Setubandha. This poem, whose Prākrit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavicāracarcā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Daṇḍin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmiran kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See Rājataraūgiņī, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rāa's Gauḍa-vaha. — Another Prākrit kāvya is the Gauḍavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See Rājataranginī, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākrit name.

Ānandavardhana, in his Dhvanyāloka, quotes verses from a third Prākrit kāvya, the Harivijaya of Sarvasena, which work is not otherwise known.

Rājaçekhara is not known to have written other works than dramas.

Prākrit Drama: Saṭṭakas. — The Indian drama seems to have its root partly in Sanskrit, partly in Prākrit literature. The one play which is written in Prākrit exclusively is the Karpūramañjarī. But we are, I think, right in concluding from the definition of the word saṭṭaka, given in the work itself, that the Karpūramañjarī was not the first composition of its kind. And the word saṭṭaka occurs, in the form sāḍaka, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the saṭṭaka. In most characteristics it agrees with the Nāṭikā, but was perhaps classed separately, not only because it was written entirely in Prākrit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Saṭṭaka Extant. — At all events, Rājaçe-khara's work is the only extant pure Prākrit drama; and his chief importance in the history of Prākrit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, Le théâtre Indien, in the Göttingische Gelehrte Anzeigen, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, ibidem, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 123, clearly shows

that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīpariṇayanāṭaka. (Pischel, l.c., p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaçekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara. — Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the "Bhojaprabandha of Rājaçekhara." It is, accordingly, probable that they are extracts from the Prabandhakoça of the younger Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvyamālā. In this place I can only take notice of the poets alluded to in Rājaçekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20²⁰. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddīsa, Pālittaa, Campaarāa, and Mallasehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8³, as a poet contemporary with Rājaçekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaçekhara. In the Tanjore mss., Aparājita bears the surname Babbararāa. He is said to be the author of a Mṛgāākalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the Subhāṣitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çamkaravarman or Kṛṣṇaçamkaraçarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16²; and in the second at Viddh. i. 6¹. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhīgariṣṭha in the Viddhaçālabhañjikā; but he is not otherwise known. A Çamkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15² and Bālabh. i. 11¹. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. Mentions of Rājaçekhara in the Literature.

By Vasukalpa, Abhinanda, and Somadeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaçekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Çatānanda. The other was called Gāuḍābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāuḍābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarīkathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvyamālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaçekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājaçekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kaṇṭhābharaṇa. — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jīvānanda's ed., ii. 14.

From the Sarasvatī-kaṇṭhābharaṇa (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Kşemendra. — Kşemendra, also, in several of his works gives references from Rājaçekhara's plays. In the Āucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakram candraḥ (v. 15); strīṇām madhye (v. 16); Karṇātīdaçanānkitaḥ (v. 27). In the Kavikaṇṭhābharaṇa only one stanza by Rājaçekhara is quoted (nakhadalitaharidrāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaçekhara is praised for his ability in the Çārdūlavikrīdīta metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāça, Prākṛta-piūgala, etc. — The Kāvya-prakāça also contains a number of citations from Rājaçekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaçekhara, and mentions of him, are found in the Prākṛtapiūgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gaṇaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākrit grammar (see Pischel, l.c.); Maūkha's Çrīkaṇṭhacarita (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhityadarpaṇa, and Mārkaṇḍeya's Prākrit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 84, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraka is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayāpīda; and thus he came to the conclusion that Rājaçekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8. Rājaçekhara's Prākrit.

Rājaçekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicakṣaṇa (Bālar. i. 101) or savvabhāsācadura (Karp. i. 71). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākrit, Apabhrança, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākrit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākrit. The Prākrits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deçī-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

Çāurasenī and Māhārāṣṭrī. — These are the only Prākrit dialects which occur in the writings of Rājaçekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakaṭikā.

[Addition by the General Editor. — In order that this volume may be of service to students of Prākrit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākrit, see Jacobi's article, "Prākrit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Çāurasenī-Māhārāstrī Doublets used in this Play. -

Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Çāurasenī. (Prose.)	Māhārāstrī (Verse.)
atha	adha	aha	sthita	ţhida	țhia
tathā	tadhā	tahã	sthāpita	thāvida	thăvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kaḍhida	kadhia
iha	idha	iha	ghatita	ghaḍida	ghadia
tatas	tado	tao	dayitā	daidā	daiā
etad	edam	eam	punkhita	puñkhida	puñkhia
			bhūṣitā	bhūsidā	vi-hūsiā
eti	edi	ei	bhṛta	bharida	bharia
jānāti	jāņādi	jāņāi	ni-veçita	ni-vesida	ni-vesia
dadātu	dedu	deu	ava-tirna	odinna	ava-inna
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	acc-abbhuda	abbhua
bhavişyati	bhavissadi	hohii			-
labhate	lahadi	lahai	prasṛti	pasadi	pasai
vartate	vaţţadi	vattai	prabhṛti	pahudi	pahui
-vartatām	pavattadu	paattau	prākṛta	pāuda	pāua
tisthati	ciţţhadi	ţhāi	sainskṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	maṇoradha	maṇoraha
			marakata	maragada	maragaa
kathyatām	kadhīadu	kahijjau	mithuna	midhuṇa	mihuṇa
kriyatām	kariadu	kijjau	ratna	radaņa	raaņa
drçyate	dīsadi	dīsai	rati	radi	rai
bhanyate	bhaṇiadi	bhannai	rīti	rīdi	rīi
			latā	ladā	laā
kṛta	kida	kaa	vāta	vāda	vāa
gata	gada	gaa	çata	sada	saa
jāta	jāda.	jāa	sarasvatī	sarassadī	sarassaī
jita	jida	jia	sarit	sura-saridā	sariā
hita	hida	hia	manmatha	mammadha	vammaha
ā-nīta	ā-nīda	ā-nīa	divasa	divasa	diaha

These forms can all be easily found in the Glossarial Index: and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

Rare and Provincial Words.—The most striking feature of Rājaçe-khara's Prākrits is his abundant use of rare and provincial words. We give some instances from the Karpūramañjarī:

ubbimbira	cañgima-	tarațți	bhasala	bakkara
olaggāviā	cațți-	tasara	bhutthalla ¹	vacchoma
olla	campia	timisa	bhulla	vacchomī
kankelli	calli	pakkhāujja	maratta	varilla
kandāriūņa	chailla	pādisiddhi	maradhī	vindurilla
kandotta	chollai	pālittiā	mahalla	sāhuliā
kodda	tapparakanna	potta	mahilā	sippī
khadakkiā	tikkida	bāulliā	riñcholī	sihina
khalakhanda	tentākarāla	buddaņa	rosāņia	hakkārai
galibailla	thakkura	bola	lafigima-	etc.
canga	dhilla	bolei	latthaa	
cangattana	niei	bhamarateņtā	lumbī	

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākrit grammars and lexicons; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred kālākṣarika is supported by i. 18¹. The word dhāṭī (cp. ii. 46) is one of four synonyms for 'sudden attack' (prapāta, abhyavaskanda, dhāṭī, abhyāsādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

Marāṭhīcisms. — Marāṭhī words are used on a large scale by Rājaçekhara, according to Nārāyaṇa Dīkshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as kaṇḍāriūṇa, caṭṭi-, tasara, pakkhāujja, etc., are known only from

¹This word is rather dubious; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like dhilla represents a more advanced stage of phonetic development than the literary Prākrits in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaçekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects.—I must be content to touch upon the following question: Was Rājaçekhara able to distinguish correctly the two Prākrit dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the Prākrit passages in the critically edited Bālabhārata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpūramanjari. The mss. of this work are by no means correct nor consistent in their readings. Words such as ratna, sarasvatī, iha, manoraha, mithuna, etc., are constantly written raaṇa, sarassaī, iha, maṇoraha, mihuṇa, in the prose as well as in the verses. And at i. 20^{13} , the form raaṇa in the Çāurasenī is also supported by Kṛṣṇasūnu, who gives the two translations ratna and racana. On the other hand, in all mss., we find forms like idam in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaçekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Rājaçekhara's Usage tested by Mārkaṇḍeya's Prākrit Grammar.— Mārkaṇḍeya, in his Prākrtasarvasva, gives a fuller description of the Çāurasenī than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaçekhara. I quote Mārkaṇḍeya after the ms. Wilson 158^b in the Bodleyana (Aufrecht no. 412).¹ The chapter on the Çāurasenī begins fol. 51^a and contains nine prakaraṇas.

In the fourth prakaraṇa we find a sūtra, kṣaṇakṣīrasadṛkṣāṇām cchaḥ na syāt, 'cch should not be substituted [for kṣ] in kṣaṇa, kṣīra, sadṛkṣa.' In accordance with this rule I have adopted the reading sārikkha in iv. 1930, 53, 50

According to a sūtra in the third prakaraņa, l should not be substituted for y in yaṣṭi (yaṣṭyām lae ca na syāt). But at Karp. ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as tried to procure new material from Southern the basis for an edition of the text. I have India through Professor G. Oppert, but in vain.

all mss. read latthī. Cp. Pischel on Hemacandra 1. 247, where several instances of latthī are quoted from the Çāurasenī. It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Mārk. vi. has the sūtra, ata uttarasya ñer e syāt . . . idudbhyām uttarasya ñer mmi vā syāt, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: majjhammi i. 8³, kuharammi iii. 20¹.

Another sūtra in the same prakaraṇa runs thus: do ūasaḥ | do eva syāt . . . ād ataḥ kvacid | ato ūaser āt syāt kvacit, 'for the ablative sing. only the affix do is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -himto ought not to be used in the Gāurasenī. Still in the Karpūramañjarī, forms occur such as pāmarā-himto i. 20²⁹; tumhāhimto ii. 29¹²; candāhimto ii. 29¹³, jalāhimto iii. 3¹⁸, tumhārisāhimto iv. 2¹⁰.

In the nominative sing, mase, of the pronoun etad, Mārkaṇḍeya forbids the use of the form esa in the Çāurasenī: na esa etadaḥ | sunā etada esa na syāt. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read esa, instead of the correct eso.

As for the verbal inflexion, the form ghettūna in the Çāurasenī, i. 12³, is of interest compared with the regular genhia, iv. 19¹8, ²9, ⁵7.

Of less importance is the use of the dhātvādeça muņ = jñā in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākrit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral <u>l</u> for the Prākrits is as dubious as before. The South Indian mss. of the Karpūramañjarī always have cerebral <u>l</u>, the others generally <u>l</u>.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika must be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anusvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākrit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaçekhara, "who knew all languages" (i. 71), did not correctly distinguish the different Prākrits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the Lalitavigraharājanātaka (Kielhorn, Indian Antiquary, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasimha of Anhilvād (1094-1143), and is therefore older than the Lalitavigraharājanāṭaka, which was written in Sāmbhar, 1153. Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvad and Sambhar. (Cp. also Gazetteer of the Bombay Presidency, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

9. Rājaçekhara's Literary Characteristics.

Pischel's Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fliessend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse Aber als Dramatiker steht Rājaçekhara nicht hoch. und Genuss lesen. Im Bālarāmāyaņa erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der Viddhaçālabhañjikā und der Karpūramañjarī als Nachahmer des Dichters der unter Criharsa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Präkrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41-44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The açoka scene of our present play recalls that of the 3. act of Mālavikā.—C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çamkaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example:

pātum çrotrarasāyanam, racayitum vācah satām sammatā, vyutpattim paramām avāptum, avadhim labdhum rasasrotasah, | bhoktum svādu phalam ca jīvitataror, yady asti te kāutukam, tad bhrātah çrṇu Rājaçekharakaveh sūktīh sudhāsyandinih — C. R. L.]

The Poet's Skill in Metres. — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīdita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākrit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākrit portions of their plays; while Rājaçekhara (as Apte observes, p. 44) has given us nearly forty Prākrit stanzas in the highly artificial Çārdūlavikrīdita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1–82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākrit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākrit poetry has been at work. It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.— Rime, Antya-anuprāsa, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhitya-darpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208.— C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. $18^{10, 13, 18}$; ii. 1^2 ; iii. 6^b ; iv. $18^{8, 27}$; 20^3 ; and perhaps

ii. 26^d, 29ⁿ, and iv. 20¹²(?) ought to be added. Apte has collected a good

many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 222: it reads, "Better a partridge to-day than a pea-hen to-morrow," varam takkālovaņadā tittirī na una diahantaridā morī. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 197, ed. Bombay, who, in a most interesting carpe-diem-argument, says, "Better a dove to-day than a peacock to-morrow," varam adya kapotah evo mayūrāt. In Manwaring's Marāthī Proverbs, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 1810 it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in

press in Bombay. — C. R. L.]

Rājaçekhara Repeats Himself. — Cappeller has already drawn attention (p. vi f.) to the fact that Rajaçekhara frequently repeats himself. repetitions extend sometimes over a whole stanza, sometimes only over a I give the following list, which is not exhaustive:

= Viddh. i. 24. Bālar. v. 39 = Bālabh. i. 15. Bālar. i. 9 = Viddh. iii. 15. Bālar. v. 73 Bālar. i. 10 = Bālabh. i. 5. = Bālar. vi. 16. Bālar. vi. 11 Bālar. i. 14 = Bālabh. i. 3. Bālar. vii. 31, cp. Bālar. x. 43. Bālar. i. 16 = Bālabh. i. 12. = Bālar. x. 44. Bālar. vii. 38 Bālar. i. 17 = Viddh. i. 7. Bālar. vii. 39 = Bālar. x. 46. Bālar. i. 18 = Bālabh. i. 11. Bālar. viii. 11, cp. Viddh. iv. 20. Bālar. i. 20 = Bālabh. i. 14. = Viddh. iii. 11. Bālar. x. 40 Bālar. ii. 17 = Viddh. i. 14. Bālar. x. 58, cp. Bālabh. i. 19. Bālar. iii. 23 = Viddh. ii. 5. Bālar. iii. $25 = \begin{cases} B\bar{a}labh. i. 31. \\ Viddh. iii. 27. \end{cases}$ = Viddh. i. 8. Bālabh. i. 9 Bālabh, i. 22 = Viddh. ii. 22. Bālar. iii. 39 = Bālabh. i. 65. Bālabh. i. 27 = Viddh. iii. 16. Bālar. iii. 54 = Bālar. vii. 68. cp. Karp. ii. 32. Bālabh. ii. 3, Bālar. v. 5, cp. Bālar. vii. 77. = Bālabh. ii. 13. Bālabh. ii. 7 Bālar. v. 8 = Viddh. iii. 2. Bālabh. ii. 15, ep. Viddh. i. 17. Bālar. v. 25 = Viddh. iv. 6, cp. = Viddh. iii. 12. Karp. iii. 26 Karp. iv. 2.

Rājaçekhara's Favorite Metres.

1. Çārdūlavikrīdita; 2. Vasantatilaka; 3. Cloka; 4. Sragdharā.— In the Suvrttatilaka, iii. 35, Ksemendra praises Rājaçekhara for his ability in the Çardulavikridita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālarāmāyaṇa, 41 from the Bālabhārata, 36 from the Viddhaçālabhañjikā, and 24 from the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Çloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. Āryā; then Triṣṭubh; etc., etc.—Of other metres, the following occur more or less frequently:

Āryā	Pṛthvī	Vançastha
Upagīti	Praharşiņī	Vasantamālikā
Gīti	Mandākrāntā	Çālinī
Trisṭubh	$Malin\bar{\imath}$	Çikharinī
Drutavilambita	Rathoddhatā	Svāgatā
Pușpitāgrā	Rucirā	Hariņī

To these must be added some very free Prākrit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. Metres of the Karpūra-mañjarī.

The Metres in the Order of Their Frequency.—In the Karpūramañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under "Tristubh" are included Indravajrā, Upendravajrā, and Upajāti.

$\overline{\Lambda}$ ryā ¹				32	Svāgatā	4
Çārdūlavikrīdita				24	Gīti	2
Vasantatilaka .				23	Puṣpitāgrā	2
Tristubh				12	Upagīti	1
Sragdharā				11	Vançastha	1
Rathoddhatā .				9	Çālinī	1
Pṛthvī				7	Çikharinī	1
Mālinī				7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā .				5	Sum 14	4

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot: e.g. i. 3, 8, 9; ii. 37, 48, 49. [Scene-groups. — There are four considerable passages in this play in which metres of the same kind are, so to say, "bunched," and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are: in act ii., stanzas 12–22, eleven āryā stanzas, forming the "Tiring-scene"; again in act ii., stanzas 33–40, eight āryā stanzas, forming the "Swing-scene"; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣtubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the "lengthy and vapid discussion of love."

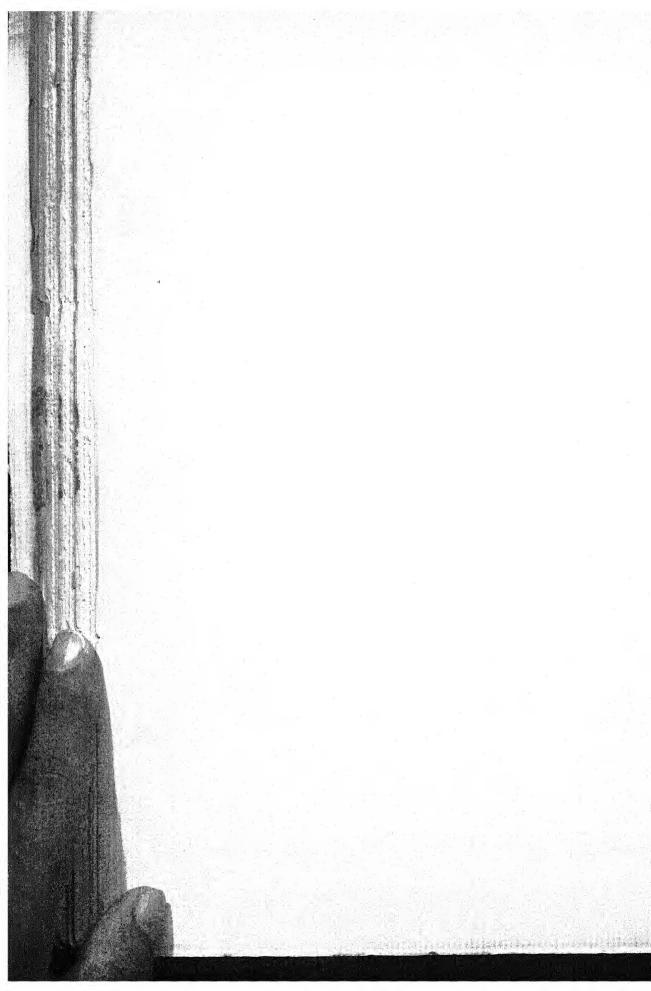
It is worth noting that a Çārdūlavikrīdita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description: for example, i. 16–18, the spring; i. 35, the evening; iii. 25, moonrise; iii. 27, the garden scene. And it is also used at the climax of some

gravely emotional passages, as at iv. 9. - L.]

The Metres in the Order of Their Occurrence.—The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 1964.

Metres of the Karpūra-mañjarī.

	Act I.			Act II.			Act III.			Act IV.		
	: 1	1 Çārdūlavikrīdita ii. 1 Çārdūlavikrīdita			7	Oznazilo milenzaka			T=			
	i. 1 i. 2	1.9	1		1 .	1	Çārdūlavikrīdita	1		1 •		
		Puspitāgrā.	1		iii.	2	Mālinī Cārdālovilroīdita	iv.		Puspitägrā		
		Aryā	1			3		1.				
	i. 4	Sragdharā		1 Vasantatilaka	iii.	-	Vançastha	iv.	4	, ,		
	i. 5	Āryā		, ,	iii.	5	Indravajrā	iv.		Vasantatilaka		
	i. 6	Gīti		1	iii.	6	7.5-71 .	iv.				
	i. 7	Aryā	1	Rathoddhatā	iii.	7	Mālinī	iv.	7	Sragdharā		
	i. 8	44	1	3 Çārdūlavikrīdita	1	8	Āryā	iv.	8	Vasantatilaka		
	i. 9		1	Mālinī	iii.	-	Vasantatilaka	iv.	9	3		
	i. 10		ii. 1		iii.			1.	10			
	i. 11	Rathoddhatā	ii. 1	1.2	iii.		"	iv.	i	- L U		
	i. 12	Svāgatā	ii. 1	1 0	iii.		44	iv.		"		
	i. 13	Çārdūlavikrīdita			iii.		t t	iv.		"		
	i. 14	Vasantatilaka	ii. 1	1	iii.		"	iv.				
	i. 15	Sragdharā	ii. 1		iii.		"	iv.	15	Upajāti		
	i. 16	Çārdūlavikrīdita	ii. 1	3 "	iii.	16	"	iv.	16	Svāgatā		
	i. 17	44	ii. 1	i	iii.	17	**	iv.	17	"		
	i. 18		ii. 1	3 "	iii.	18	Mālinī	iv.	18	44		
	i. 19	Vasantatilaka	ii. 1) "	iii.	19	Sragdharä	iv.	19	Āryā		
	i. 20	Çārdūlavikrīdita	ii. 20) "	iii.	20	Pṛthvī	iv.	20	Mālinī		
	i. 21	Vasantatilaka	ii. 2	66	iii.	21	Rathoddhatā	iv.	21	Vasantatilaka		
	i. 22	Indravajrā	ii. 25	"	iii.	22	Vasantatilaka	iv.	22	Çārdūlavikrīdita		
	i. 23	Çālinī	ii. 2	Mandākrāntā	iii.	23	Rathoddhatā	iv.	23	46		
	. 24	Vasantatilaka	ii. 2	Mālinī	iii.	24	44	iv.	24	Gīti		
:	. 25	46	ii. 2	Upajāti	iii.	25	Çārdūlavikrīḍita		١			
	. 26	Çārdūlavikrīdita	ii. 26		iii.	26						
- 1	. 27	Vasantatilaka	ii. 27		iii.	27	Çārdūlavikrīdita	i				
	. 28	Upajāti	ii. 28		iii.		Ŝragdharā					
	. 29	Çārdūlavikrīdita					[See p. 207]					
	. 30	Mandākrāntā	ii, 30		iii.		"					
	. 31	Upajāti	ii. 3		iii.		Rathoddhatā	1				
	. 32	Çärdülavikrīdita			iii.		44					
	. 33	Mandākrāntā	ii. 38		iii.		44					
	. 34	Prthvi	ii. 34		iii.		"		Q,	IMMATION OF		
	. 35	Çārdūlavikrīdita		1		-			ы	STANZAS.		
	. 36	Sragdharā	ii. 36							STANZAS.		
•	. 50		ii. 37	1 1					A	et i. has 36		
			ii. 38	1 8		- 1						
			ii. 39	1								
		· · · · · · · · · · · · · · · · · · ·	ii. 40	1					6.6			
	.	i i				- 1						
		8	ii. 41	1						Sum 144		
	1	1	ii. 42			1						
		1	ii. 43	1		I						
		1	ii. 44	1								
	-	. 1	ii. 45	1 . 7 . 0								
			ii. 46	1 %		- 1						
			ii. 47	1 1		1						
		1	ii. 48	J								
		3	ii. 49	1								
			ii. 50	Sragdharā		- 1						
	- 1											



PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARĪ

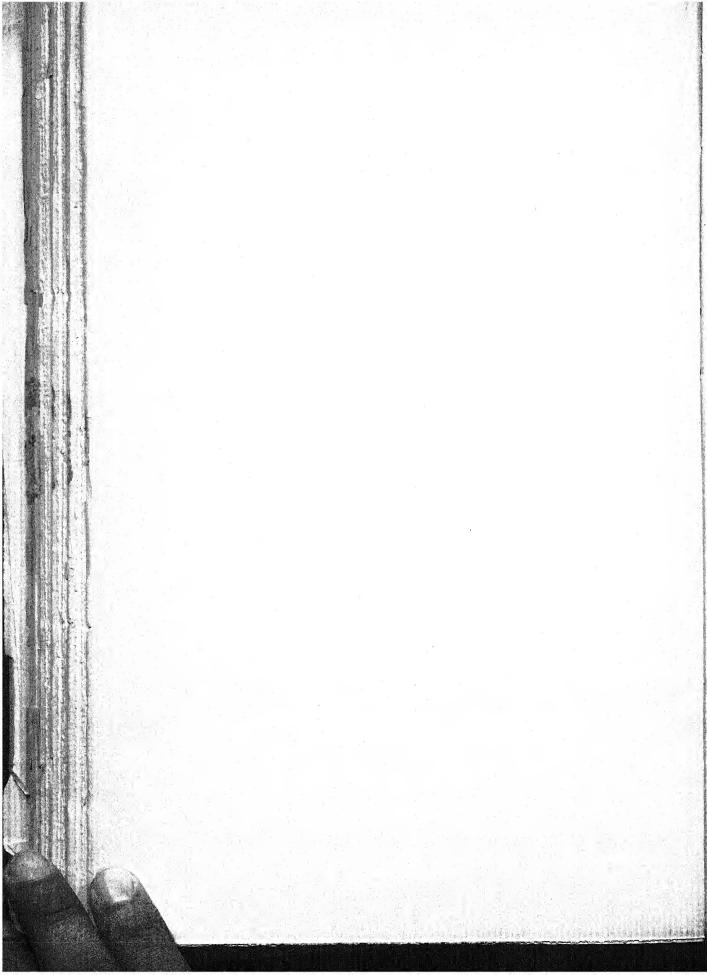
with
AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio; Madame, the sentence of this Latin is — Womman is mannes joye and al his blis.

- Chaucer, "The Nonne Preestes Tale," 344.



1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chaṇḍapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25⁵, 34˚). Chaṇḍapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12˚. And the fact that the king of Kuntala and Chaṇḍapāla are represented as marrying aunt and niece (i. 34˚) would lead us to imagine Chaṇḍapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore ⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode ⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λαρική. See Epigraphia Indica, i. 274, iv.

¹ The place where the play was first represented or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

² The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

4 Including the once important Banavasi,

Ptolemy's Baraovasei; cp. Ind. Ant. xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

6 See Borooah, § 146-8; Bālar. x. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsin and of Kuntala seem to have been vassals of Vidarbha. 246; and Borooah's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chaṇḍapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chaṇḍapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākrit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta	{ Chāitra	March-April	14, Chitrā ; 15, Svātī
Spring	{ Vāiçākha	April-May	16, Viçākhā ; 17, Anurādhā
Grīshma	{ Jyāishṭha	May-June	18, Jyeshthā ; 19, Mūla
Summer	{ Āshāḍha	June-July	20, PAshāḍhā ; 21, UAshāḍhā
Varsha	{ Çrāvaņa	July-August	23, Çravana; 24, Çravishthā
Rains	{ Bhādrapada	AugSept.	25, Çata-bhishaj; 26, PBh.; 27, UBh.
Çarad	{Āçvina	SeptOct.	28, Revatī; 1, Açvinī; 2, Bharaṇī
Autumn	Kārttika	OctNov.	3, Kṛttikā; 4, Rohiṇī
Hemanta	{ Mārgaçīrsha	Nov.–Dec.	5, Mṛga-çīrsha; 6, Ārdrā
Winter	Pāusha	Dec.–Jan.	7, Punar-vasu; 8, Pushya
Çiçira	{ Māgha	JanFeb.	9, Āçleshā; 10, Maghā
Cool season	{ Phālguna	FebMar.	11, PPhalgunī; 12, UPh.; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāṭhī Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dīkshita, Indian Calendar, p. 24. Very instructive is Part X (e) of Manwaring.

I abbreviate Pūrva, 'former,' by P.; Uttara, 'latter,' by U.; Phalgunī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 20³¹, and Whitney's Zodiac, p. 409.

¹ It is true that at iv. 18¹⁸ the text says, as this is in palpable conflict with iv. 18^{27, 28}, "Here (? ettha) in the Lata country." But it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha.—The second datum, that of the Swing festival of Gāurī (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra.—The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition. The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiçākha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon, rather than as from full to full. There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiçākha?

Act I. — The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17^d, 18^d; the frost is gone, i. 14^u; the Malabar winds, from the southwest, have set in, i. 15^d, 16^{3,4}, 20^c; the spring has begun, i. 12⁸, 14², 18¹⁴, with all its beauties, i. 16³. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,4 that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,5 King and Heroine have seen each other, ii. 42^{16,17}, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, Epigraphia Indica, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

² The amā-anta system. In this, the bright fortnight (gukla), or fortnight of the waxing moon, comes first, and then the dark

fortnight (kṛṣṇa), or that of the waning moon. See Ep. Ind., i. 404; or The Indian Calendar, p. 4. Thus: <>.

³ The pūrnimā-anta system, diminuendocrescendo, thus: ><.

⁴ So too from ii. 8, 9. Perhaps also from ii. 1². Certainly not from i. 34²⁸. It is odd that the King waits five days to propound his question, ii. 11³; but the playwright needed it as introduction to his tiring scene.

⁵ In the Swing scene, although the King sees the Heroine, she does not see him.

Act II. — The time is still Madhu, ii. 621, or Chāitra, and the spring "is very gently coming on," ii. 15. The nights are still chilly, ii. 415. We read at ii. 295, "Today is the fourth day of the Swing festival." The allusions to the worship of Gāurī that accompanied the festival (see ii. 623, 25, ii. 296) indicate that the gāuryā dolotsava is intended (see note to ii. 623, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 413. The açoka scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 437.

Act III.—The action is on the evening of the night of a full moon, iii. 25^a , 32^b , which must be that of either Chāitra or Vāiçākha. The allusions to punkahs and shower-baths, iii. 20, and to the "intense heat" (ghana-ghamma, iii. 20^a), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiçākha. This date allows ample time for the Queen's jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41^9) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (vasanta)—cp. the next paragraph.

Act IV. — The spring (mahu-samaa) has now gone, iv. 7^d ; the summer (gimha, iv. 1) is come, iv. 4^c , 5^d , 6^d . The time of the action is explicitly defined, iv. 9^{18} , as the "Banyan festival." This falls on the day of the full moon of Jyāiṣṭha, iv. 9^{18} note. In substantial accordance herewith is the allusion, iv. 3^a , to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18^{11} , that the image of Gāurī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāiṣṭha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes

place in the evening, iv. 187.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half Interval of five days.	•	•	[Say March 15].
Act II.: fourth day of Swing festival of Gauri, sixth of Chaitra, ditto Interval of about ten days + just one lunation.	•	•	[Say March 20].
Act III.: full moon of Vāiçākha	•	•	[Say May 1].
Act IV.: Banyan festival, full moon of Jyāistha			[Say June 1].

4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes: that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34¹); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I. 1 to I. 125.

During the prologue, the stage represents the play-house (or $n\bar{a}tya$ - $c\bar{a}l\bar{a}$, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

- Scene 1. Enters the Director (sūtradhūra) and recites the benediction, i. 1-2. [Then exit.]
- Scene 2. Enters the Stage-manager (sthāpaka) and praises Çiva, i. 3-4, and describes the preparations for the play, i. 4².
- Scene 3. Enters the Assistant (pāripārçvika) of the Stage-manager, i. 4¹⁴.

 They discuss the play, the author, why he writes in Prākrit, at whose instance the piece is given, and the gist of the plot, i. 4¹⁴–12³.

 Exeunt.

ACT I.

- Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁶. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.
 - Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 163-18.
- Scene 2 (comic intermezzo): place and actors as before. Jester and Vichakshaṇā quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20¹⁵. General laughter, i. 20³⁵. Exit Jester, i. 20⁴¹.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21¹, announcing the Magician, who follows, i. 21⁸, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon—

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26–27. She gives the King a coquettish glance, i. 28⁹. He is deeply enamored, i. 29–34. She tells her story, i. 34⁸⁻²¹. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³⁸.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshaṇā, ii. 63. They discuss briefly the King's condition, ii. 64-10, unheard by him.

They address the King, ii. 6^{12} . It transpires that Vichakshaṇā bears a love-letter, ii. 6^{20} , from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshaṇā, from her sister, and from the Jester, ii. 9–11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34³⁸) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshanā and King): place and actors as before. Introductory questions and answers, ii. 11²⁻⁶. In eleven half-stanzas, ii. 12–22, Vichakshanā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshanā, ii. 29³.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29⁶⁻⁷. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30–32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40°-41. Evening approaches, ii. 41°; but night's coolness avails not to attemper the King's amorous fever, ii. 41°.

The Jester leaves the King "alone" on the Emerald Seat, ii. 416, and makes as if leaving the stage to get something to cool him off, ii. 417. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffick"): a part, near by, of the gardens. Reënters Vichakshanā with refrigerants, ii. 423. She and the Jester, ii. 432, arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii. 433.

Scene 7 (the açoka scene): the garden. Enters the Heroine, ii. 437. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree; whereupon all three burst into gorgeous bloom, ii. 4314–47.

King and Jester discuss the matter, ii. 471-492.

Behind the scene a Bard describes the evening, ii. 50. Execut all. See also p. 289, n. 2.

ACT III.

From iii. 349 we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻²⁹ and ⁵²⁻⁵⁷.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 22-3.

To divert him, the Jester tells an elaborate counter-vision, iii. 34-7.

The two engage in a lengthy and vapid discussion of love, iii. 81-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 192. The Jester indulges himself in much badinage with the King, iii. 201. Both "make as if entering," by a "back-

door," the meeting-room, iii. 2012, that is, they "step about" by way of intimation to the spectators that they are entering it, though

remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3]

through the dark passage, iii. 22°, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23-24. Behind the stage, Bards describe the rise of the full moon, iii. 25-28. Then follow stanzas by the Jester, Kurangika, and the Heroine, iii. 29-31, and the King, iii. 32-34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret

passage, to her prison, iii. 349. Exeunt omnes.

ACT IV.

From iv. 9⁶⁻⁷, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made at the garden end thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmundā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2⁴. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9⁶⁻¹².

Scene 2 ("stage-traffick"): place and actors the same. Enters Sārañgikā, iv. 918, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9¹⁸. Exit Sāran-gikā, iv. 9²⁰.

Scene 3 (the Banyan festival): from the palace roof, iv. 921, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 297.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reënters Sārangikā, iv. 18¹, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-manjarī," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18³⁰⁻³². Exit Sārangikā.

After exchanging suspicions (iv. 18³⁴⁻³⁶) that the Magician is at the bottom of this affair, excunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmuṇḍā, in the palace garden, near the Banyan. With two episodes:

Episode 1a, the prison room; 1b, the Queen's apartment. Episode 2a, the prison room; 2b, the Queen's apartment.

Enters the Magician, iv. 18³⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸. Enters the Heroine, iv. 19³, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹⁴⁻¹⁵. Accordingly,

Episode 1^s. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²⁴, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²⁹, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19³⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19⁸³⁻⁸⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴³, at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manœuvres, iv. 19⁴⁹⁻⁵⁵ and iv. 19⁵⁶⁻⁶⁰.

Enters the King, with his Jester and Kurangika, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶⁴–20. The Jester shuts him up, iv. 20⁴. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-manjarī," iv. 20⁶. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-manjarī. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 216; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. Dramatis Personæ.

Chanda-pāla, the King.

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sārangikā, her attendants.

Bhāiravānanda, a master magician.

Kāńchana-chanda and Ratna-chanda, two bards. Porteress, an unnamed woman, who serves as door-keeper. A tame parrot.

Karpūra-mañjarī, the Heroine. Kurangikā, her confidante.

Nore.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE.

INVOCATION.

All hail to Sarasvatī! 1 joy to the poets, Vyāsa 2 and the rest! may the most excellent words of others too 3 turn out highly acceptable to the critics! may the Vāidarbhī style of writing 4 flash like a revelation upon us, — so too the Māgadhī and also the Pāñchālikā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams! 5

Moreover:

Ever cherish ye deep reverence for 6 the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.7

[End of the invocation.8]

May the union of Çiva and [Pārvatī, his wife,] STAGE-MANAGER. the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness.

And again:

Victorious is Rudra, who often, as he bows low 10 to assuage [his Pār-

1 The Goddess of Speech.

² Reputed author of the Mahā-bhārata.

3 That is, of this dramatic company, no less than those of the more famous poets.

- ⁴ The styles (rīti) are enumerated at Sāhitya-darpana, no. 625 f. See Kāvyādarça, i. 40 f.
 - 5 On which they are said to feed.
 - 6 'Bow down (far, i.e.) low before.
- 7 Loves, not possessing noticed embraceflurries, nor produced kissing-noise, nor performed breast-beatings.'

8 Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p. 196; and Lévi, pp. 379, 135. The "Director's" first subordinate seems to have been the "Stagemanager"; and subordinate in turn to the latter was his "Assistant." See p. 217.

9 Tantamount to Civa.

10 'In his bowings.'

vatī's] jealous anger, lays—a bit quickly 1—at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams, 2 together with a silvery conch made of the moon's slender crescent and filled to the brim 3 with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head.

4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [4] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning 4 a flute; there a lute is being strung; [3] and here they are making ready three drums; here the noise of timbrels is heard; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [13]

[Enters the Assistant of the Stage-manager.]

Assistant. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not?

Assistant. To be sure. We are going to enact a Sattaka.

STAGE-MANAGER. But who is the author of it?

Assistant. Your worship, let this be answered: who is called "Moon-crowned"?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu?

5

STAGE-MANAGER. [Reflecting.] Aha! that, I think, is an answer in the form of a question: [aloud] Rāja - - - çekhara!

Assistant. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs:

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Aākas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākrit?

¹ For fear lest her anger increase.

^{2 &#}x27;Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2a.

⁴ See OB. under sthana 1 (w).

⁵ Literally, 'Having the night's beloved (raaṇivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, çikhaṇḍa, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

Assistant. Sanskrit poems are harsh; but a Prākrit poem is very smooth; the difference between them in this respect is as great as that between man and woman.

And he who is expert in all languages 1 has said:

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language which so ever it may.

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

Assistant. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgānkalekhā, by Aparājita, 4 namely, as follows:

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaçekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon.

STAGE-MANAGER. At whose instance then are you enacting the play?

Assistant. The crest-garland of the Chauhan family, the wife of the chief poet Rājaçekhara, the lady whose husband wrote the play, Avantisundarī,—she desires us to enact it. 11

Moreover:

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chaṇḍapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala.

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[The two walk about the stage and exeunt.] [4]

[End of the Proloque.]

¹ This seems to refer to Rājaçekhara.— The following jadhā is like the Greek "recitative ὅτι."

² Such namely as obtain between Prākrit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197. ⁵ See p. 178.

⁶ See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 546.

7 Lit., 'it, the work of her husband.'

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold.

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā, thou whose lustre $(r\bar{a}dh\bar{a})$ transcends the loveliness of $R\bar{a}dh\bar{a}$, who hast conquered Assam by thy prowess, who

¹ See p. 214-215.

² As they would in the cold weather to prevent chapping.

³ In the Indian materia medica (see Dhanvantariya Nighantu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (chollida = gharsita), and H. 4.395 (choll = taks): 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-samhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶Ghara seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-grha, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the salias: these may be thatchroofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-grha; and might, in either case, be called majjhima as being 'between' the antargrha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (bhavanam dvi-vāsagṛham), an inner (ābhyantaram) and an outer (bāhyam); the comment refers also to the vāstuvidyā.

⁷The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, 'O thou, having the loveliness of Rāḍhā [a district of western Bengal]

providest merry-makings (keli) for Hari-kelī, who mayst well make light of the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.⁸ Wanton they ruffle the down on the cheeks ⁴ of the Pāṇḍian women, Breaking the jealous pride ⁵ of the tender maidens of Kāñchī, Filling the matrons of Chola with passion for love's embraces, Waving the tresses [fair] of the beauties that dwell in Karṇāṭa, Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [Behind the stage.] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot ¹⁰ and drinking its juices.

King. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kānchana-chanḍa and Ratna-chanḍa. [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rāḍhā or) lustre'— again a pun.

1 A name for Bengal (Hemachandra,

957) - again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³ Cp. Madanikā's song kusumāuha-piadūao, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kādambarī, p. 437⁵. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

⁴ Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵ So that they yield to the seductions of love. The same idea at ii. 50^b and iii. 30^a.

6 Of saffron it is also said that it will make the face as fair as the full moon's disk—Yogaratnākara, under kṣudrarogacikitsā, p. 38222 of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness—cp. i. 19°.

8 The Butea frondosa, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidæ] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

Distinct Literally, appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.'—Perhaps bhasala (here rendered 'bee') refers (inaccurately?) to the coccus insects.

11 He is called by the equivalent name Manikya-chanda at iii. 262.

open palm,¹ contemplate this festal season of spring: ²—[of spring,] that quickens bold maids unto amorous flurry; that sets a-dancing like dancegirls the creepers that sway in the Malabar breezes; that sweetly recites its panchama-note in the throats of the soft-throated [cuckoos]; ³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder; ⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lankā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tamraparn,⁸ [hither at last] are blowing the breezes of Chaitra.⁹ 17

And again:

"Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless! 10 [for] tender youth, that plumps your swelling breasts, by days is measured, 11 five [perchance], or ten!"—such is, as it were, the Five-arrowed God's 12 all-galling command, disguised

¹ Cp. note to i. 32.

² I take mahūsava (madhu-utsava) as an instance of rūpaka (Dandin's Poetics, ii. 66) and interpret it, not as 'spring-festival,' but rather as 'the spring which is like to a festival,' and so, 'the festal season of spring.' Similarly, 'creeper dance-girls,' i.e. 'creepers that are like dance-girls.'

³ Literally, [spring,] 'possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koïls].'

*I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] 'possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity.'—The exceedingly long word is notable for its excessive alliterative use of nd's.

5 Cevlon.

⁶ Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

⁷ Kañkellī, a name for the açoka-tree—see my notes to 1. 20²⁷.

⁸ A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghauts so far south.

⁹ The first month of spring, March-April, p. 214.

¹⁰ Literally, 'a glance, followed by unsteady movements (of the eyes).'

11 Literally, 'youth [is] for days.'

¹² Cupid's. — For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [Bursts out laughing.] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [Rather nettled.] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴ — what have you got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking.—"Bangle on your wrist, no need of a mirror."⁶ [10]

VICHARSHANA. [Reflecting.] Right you are!—Nor of asking 7 the bystanders if a horse is speeding, when you see him on the dead run.—Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling? 8 You don't know anything. — So I'll give my recitation

¹ I find a very similar thought in Kāvyaprakāça, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇaḥ, etc.).

² I coin this word to reproduce the jingling and riming billingsgate of the original—nillakkhane viakkhane, 'insignificant Vichakshana'; and neglect the -ā.

³ An unclear word; perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious.'

4 'O thou, united with ruined folk,' root trut.

5 'Was the inheriting of my learning a discredit?'

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷That is, 'and no need of asking' etc.—Apparently a second proverb of the same purport as the foregoing.

8 'Caged sāriā.' The same as the maaņasāriā, Skt. madana-sārikā. From maaņā or mayaņā Platts derives mainā, the name of the mina bird: see his Hindústání Dic'y, under mainā, p. 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the sārikā is mentioned with the parrot (suke sālikā) as early as Açoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édits des piliers, p. 44, 65, or Bühler, ZDMG. xlvi. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mrcchakatikā, ed. Stenzler, p. 71¹⁶, the latter as chattering (kurukurāadi) like a saucy house-maid. Cp. the whole scene with the caged sāriā, Ratnāvalī, beginning of act ii.; and parrot

before my old man 1 and the Queen: for musk isn't sold in a petty hamlet or a jungle; nor is gold tested without a touchstone.² [18]

[So saying, he recites.]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,3—my favorites are they; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.3

19

Vichakshaṇā. [Derisively.] Your words are as paltry as you yourself are.4

JESTER. Well then, Miss Noble-Words, do you give a recital.

QUEEN. [Smiling a bit.] Friend Vichakshaṇā, you're rather puffed up ⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making: for that is true poetry which will bear recital ⁶ in the assemblies; that is pure gold which proves clear ⁷ on the touchstone; she is a true wife who gladdens her husband; he is a true son who makes his family illustrious. [7]

VICHAKSHANĀ. As the Queen commands. [So saying, she recites.]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories. — Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk: see Kāmasūtra, ed. Bombay, 1891, p. 48¹¹, 49¹⁸; Bāṇa's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Çāstras, which they incessantly overheard: Kādambarī, p. 81¹, 38; cp. Harshacharita, p. 244⁷, 221 end; also, above, p. 204, Pischel. Secrets must not be told in their presence: comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3: cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277; and Index to Ridding's Kādambarī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuçika, x. 2, etc. (very pretty symbolism).

¹ The Sahitya-darpana, no. 431, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with pia-, it seems to me to connote no less familiarity than our colloquial "Old Man."—The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the moneyreward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

² I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses.—Proverbial expressions again.

³ In whiteness. Cp. i. 16^b and Kādambarī, p. 100, 261. — The Jester's verses smack of the kitchen.

4 'Your words match your own paltriness,' taking kantārattaņa as = kārpaṇya.

⁵ For uttāṇā, Konow cites Pāiyalacchī, st. 75.

6 'That is poetry which is recited' etc.

7 Sub voce nivvad: cp. H. 4. 62.

The winds that had almost died on ¹ the flanks of the mountains of Lankā, that had grown weak from filling wide-expanded hood after hood of the serpents, ² wearied with dalliance, ³—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood, ⁴ strong, filled as it were with freshness.

King. Truly, Vichakshaṇā is clever (vichakshaṇā) by reason of her skill in expression and her variety of diction. And so, she stands — what else? — as a crest-jewel of poets.

JESTER. [Nettled.] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom"? [4]

VICHAKSHANĀ. My good man, don't get excited. It's your poem that betrays your poetic ability: 5 for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil 6 on a one-eyed woman,—are not over and above charming. [7]

1 Root skhal: 'stumbled,' or (as we say of the wind) 'fallen'; and so, "checked by.'

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," Daçakumāra-charita, I. v., beginning.—"The snakes, 'tis said, on wind are fed." Sprüche, 4873, phaṇī pavanabhuk: cp. 4376. "The Cobras... prefer taking their food at dusk or in the night."—Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's Thanatophidia of India, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly Naja tripudians, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venture-some to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.— If Fayrer is not accessible, the reader may consult Joseph Ewart's Poisonous Snakes of India, London, 1878.

³ Cp. Bhartrhari's ardham nītvā.

⁴ Because the season in which they blow has only just begun. — The whole stanza is commented in Jhalkikar's ed. of Kāvyaprakāça, iv. 41, p. 157.

⁵ That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like pisunedi, a sinister connotation.

6 That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment. JESTER. With you, on the contrary, although your matter was charming,—it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint, 1—it [your language] doesn't partake of the elegance [of your ideas]. But in spite of all that, you do get praised. [10]

VICHAKSHANĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, that is] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthira's eldest brother, your left one, and your right one too, in a hurry. [15]

VICHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism⁵ following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing 6 in the line of poetry. [18]

JESTER. [Nettled.] Then why don't you say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivrddha, Nandivrddha, Pottisa, Hāla, and the rest"? [So saying, he prances around on the stage.] [21]

VICHARSHANA. [Derisively.] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, gāura, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at Rāmāyaṇa v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (avalambedi), that is, do not keep from appearing ridiculous, the elegance of your ideas.—The jester's words are good and his subject bad (like pearls on a hag): Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about avalambedi. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (akṣaras); while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'ilterate') is palpable.—She means, "you, jester, are a rough stick; but are employed on work (poetry) as fine as gem-weighing—that is, royal favor gives you a chance at 'high art': while with me the case is reversed."

- 4 Karna: karna, as appellative, means
- ⁵ Hasta: hasta means also 'hand.' See p. 214.
 - 6 Compare BR. vii. 1330, under k).
 - 7 That is, "to the devil knows where!"

JESTER. [Turning his head to look back.] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHANĀ. In this royal court may you have that 2 put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Çiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which 3 the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings ⁶ of the horse-radish tree ⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHANĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot, with my foot I'll smash your face. And

1 "To the devil knows where."

² The ardha-candra, literally, 'half-moon,' serves as Çiva's diadem (ep. i. 3°); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

³ Literally, 'by which the açoka tree gets its dohada:' dohada, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the Sāhitya-darpaṇa makes the matter to be one of "common notoriety"—see no. 576,

under khyāti-... viruddhatā, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and Sprüche, 5693, raktāçoka, a stanza which some Mss. insert in the Vikramorvaçī immediately after raktakadamba, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as para-puttaviţţālini, i. 18⁸. — But Vāsudeva, p. 17¹⁸, explains it as 'getting your living by perjury,' taking kosa as 'false oath.'

5 'By the word of me, a great Brahman.'

⁶ Sarcastically here.

⁷ Moringa pterygosperma, called dançamūla at Rājanighantu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

8 A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, Marāthī Proverbs, no. 201). — Cp. Hemachandra, 1268, and Marāthī baila. — For ablative, see p. 203.

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism 1 that follows Latter Ashāḍhā, and chuck 'em away. [31]

JESTER. [Walking testily about the stage—then in a rather loud voice, behind the curtain—] Commend me to such a royal court as this—when it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose—obediently paying my humble duty to my worshipful spouse Vasumdharā—to stay just at home! [Laughter all round.] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñ-jala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [From the tiring room.] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears. 3—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VICHAKSHANĀ. Don't try to make up with the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [Looking in every direction around her.] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers, 5—therefore are the days very, very long. 6

JESTER. [Reëntering hurriedly.7] Give place, give place!8

KING. For whom?9

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Cravana: cravana means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when'..., like the German das lobe ich mir.

3 "Ears like a bamboo cup"—says the Scholiast.

4 I take anu-samdhedha as a Prākrit

counterpart of anu-samdhayata, from samdhay as denominative of samdhi.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (dhvanyate)
at the fact that she greatly misses her jester.
— Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

23

24

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[The Jester goes out, and reënters with the Magician.]

BHĀIRAVĀNANDA. [As if a little boozy.]1

As for black-book and spell, — they may all go to hell!² My teacher's excused me from practice for trance.³ With drink and with women we fare mighty well, As on — to salvation — we merrily dance!⁴

Moreover:

A fiery young wench to the altar I've led.⁵ Good meat I consume, and I guzzle strong drink; And it all comes as alms, — with a pelt for my bed. What better religion could any one think? ⁶

And again:

Gods Vishnu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies.
'Twas Umā's fond lover alone that could teach
Us salvation plus brandy plus fun with the ladies.

¹ See A. V. W. Jackson on tipsy episodes in plays, Am. J'n'l of Philology, xix. 250.

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras—cp. Aufrecht, Bodleian Catalogue, 91–95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

4 Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams). - The union of the male principle in nature with the female is typified in the androgynous form of Çiva, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (cakti='power'), and her worshippers are called Çāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the Magician is here supposed to possess.—The reader may consult Monier-Williams, Brahmanism and Hinduism, 4 p. 180–186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, Wiener Zeitschrift für die Kunde des Morgenlandes, iii. 332, which I render as follows:

A good soft bed; an early drink on rising; Dinner at noon; his toddy in the evening; Sweetmeats at night; — to crown it all, salva-

See? that's the way your Çākya-son would work it!

5 'A hot strumpet has been consecrated (see dīks) as lawful wife.'

⁶ Literally, 'to whom does the Kāula religion not appear charming?'

7 I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

8 Çiva, as god of the Left-hand Çāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [Seating himself.] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground And show you its rabbit-face ¹ round.

The car of the sun I can stop in mid-sky.

Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Çiva's retainers,—I fetch 'em anigh.

Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [Looking at the Jester.] Say, man, has a peerless gem of a woman been seen 2 anywhere?

JESTER. There is here in the Deccan³ a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7] BHĀIRAVĀNANDA. I am fetching her anigh.

King. Bring down the full moon 4 to the ground.

[Bhāiravānanda represents in pantomime 5 the practice for trance.] [10]

[Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand, since she has but a single garment and that but half put on, — therefore I think this girl, who alone can fill me with wonder, was busied with her play in the bath [at the moment when she was] "fetched anigh" by yonder master Magician.

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, Buddhism in Translations, p. 274), or a blackantelope (cp. note to ii. 20 below).

² We miss the tae or tue ('have you seen') which appears in the variants, and is answered by mae, i. 25°.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,'—in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, Théâtre, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

7 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

8 Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 243.

her rounded breasts so firm, with the other restraining the sari that flutters as she walks, — who in a picture could her grace portray? 5

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness.

HEROINE. [As she looks at them all—aside.] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen—you don't need to be told, in order to recognize Gāurī at the left side of the Half-woman God. And this is the master Magician. [5] Here again are the attendants. [Stops to reflect.] Then why does his look seem to make so much of me, even in the presence of his wife? [So saying, she gives a coquettish glance.¹¹] [9]

King. [Aside—to the Jester.] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks, 12—then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': thala is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (ii. 1a), of cheeks, of breasts. Cp. BR., s.v. sthala (3a, 4a).

² Dr. Konow books the word, of course, under root yam.

⁸ The kadilla (defined by HD. as katīvastra) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the potta or 'garment' of line b—since she wore but "one."

⁴ Literally, 'the kadilla which was moved (from the, i.e.) by the walking,' cankramanatas, Whitney, § 1098.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, (the glance of this one) 'having a body-liana (laā) coming into sight (ullāsin) from her dripping vesture,' ollansua-ullāsi-tanu-llaāe: or, ullāsin might be 'radiant,' i.e. 'radiantly beautiful '— see BR. under las + ud.

⁸ Literally, 'This one is known as a king by this (iminā) profound-and-charming grace-union.' Here iminā means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin ille. As used of the character, gambhīra is 'deep, solemn, dignified.'

⁹ Literally, 'Gāurī, even untold, is known:'—and it's just as easy, even without help, to recognize the Queen.

10 See note to i. 22d.

11 Vāsudeva defines try-açram as tiryagudancitam, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1^d. — See notes on the coquettish glance, ii. 6^a, iii. 2^d.

12 Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (chavi) like [that of] bee-sucked ketaka-tip-petal cavities.' I take sav- as 'with an ear-interval,' not hitting. Kaṭākṣachaṭā occurs in the 2d example to Sāhitya-darpaṇa, no. 100, cited by BR. ii. 1072. The pple āaḍḍhia, 'pulled at' by bees, is booked under kṛṣ + ā.

(karpūra), bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust.

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible ² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶

31

KING. That's true of this girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almondeyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjarī).'

² The phrase no jāi (yāti) seems to be used like es geht nicht, that won't go, etc. 'The expanse is not possible to be embraced' (vest). For the use of the infinitive here and in d, see Jacobi, § 116.—"Expanse:" cp. i.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's Bharhut, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9^a.

4 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32a.

⁵ Paccakkham.

⁶ Literally, 'even of a person naturehandsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46).—Literally, 'Of her eyes the length is brought to a stop (skhalitam, 'stumbled, fallen,'—or as pple of the causative) by her ears.' Cp. i. 16³; 30°; 34°; ii. 27°. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambarī, p. 280. See Griffiths, i. 8°.

⁹ Dhanuddanda is 'bow-stock;' but stock in this connection (see Century Dic'y, s.v. stock, sense 9) is superfluous in English.

his arrows, "Parcher," "Bewilderer," and the rest, are piercing me through.

JESTER. [With a smile.] The wind of the highway knows the liana's power of resistance.³

KING. [With a smile.] I tell you, old man:

The embellishment effected by their own manifold excellences makes handsome the person of women; while splendor of attire seems [rather] to conceal their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness, Cupid, methinks, with bended bow, stands as the ever-ready servant.

Moreover: Of this maiden

The spread of the hips is such that no creeper-like girdle is on them; the breast-hills are so towering as to hide from her sight her waist; 8 the eyes are so long that there is no [room for a] lotus on her ear; 9 and the face beams forth with such radiance that it seems like a second moon on the night of full moon. 10

QUEEN. Worthy Kapiñjala, find out 11 who she is.

JESTER. [To the Heroine.] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her!

Although we say bow-string when we mean the string, we say simply bow when we mean the bow-stock. Cp. vana-antare etc.

¹ Literally his 'seekers.' The verb is listed under vyadh.

² Namely, "Inflamer," "Ruiner," and "Crazer"—samdīpana, uccāṭana, unmādana: see Uhle's Vetāla, p. 8¹². Or cp. Maheçvara's comment on Amarakoça, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

³ Sodīrattaṇa, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation: By i. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly; "the wind knows how little resistance the swaying creeper offers."

- 4 'The person of women is beautiful [when] embellished by the host of their own excellences.'
 - ⁵ In Index under chad. Cp. ii. 26, 27.
- 6 'To whose limbs a certain imprint of loveliness is gone.'
- ⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. Scholion.
- ⁸ Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'
 - ⁹ Cp. note to i. 32b.
- 10 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājaçekhara repeats this idea (see p. 206) in his three other plays, Viddh. iii. 27, Bālar. iii. 25, Bālabh. i. 31; cp. Çārūgadhara 3659 and p. 189: udañcaya mukham manāg; bhavatu ca dvicandram nabhah.
 - 11 'Know thou by asking,' 'πυθου.'

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it.]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala, a king named Vallabha-rāja, beloved (vallabha) by all his people.

QUEEN. [Aside, to herself.] Yes, and he's my aunt's husband. [10] HEROINE. His consort is named Çaçi-prabhā.

QUEEN. [Aside, as before.] And she's my mother's sister.

HEROINE. [Smiling.] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [Aside.] Such splendor of beauty, surely, was not produced save from the loins of Çaçi-prabhā; nor are 2 pencils of precious beryl,3 save from Beryl Mountain. [Aloud.] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed.]

QUEEN. Come, little sister, embrace me. [So saying the Queen puts her arms around her.]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition! 4 [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry ⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [To the King.] Say! we're everlastingly 8—both of us—left out in the cold, you and I, since they have got together in a cosey family circle. For these two women are "little sister" each to the other;

² The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= samvihāṇaa, cp. OB. vii. 5b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākrit, the verb is plural,—
"honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering param, I venture to use this English vulgarism because it suits the Jester.

9 'Since of them (Queen, Heroine, Vi-

¹ See p. 213.

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen. [34]

Queen. Vichakshanā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.² [35]

VICHARSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave; s for you see the state the little sister is in, and I'm going to the women's apartments to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body of the soul of day,—who knows where that in all the world is gone, now that the time for day to die is come? And even this lotus-pool, as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes. 35

chakshaṇā, and Magician) there is an assembled family.'

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshaṇā, comparing ii. 10³; and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakshaṇā so honored.

2 'Attention is to be paid . . ., telling your sister.'

8 See Index, under is.

4'I am going... on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see. — She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again at ii. 11⁸.

⁶ The Scholiast takes this as a case of samāsa-ukti, citing for it Kāvya-prakāça, x. 97, p. 671, Bombay ed.,—cp. Sāhitya-darpaṇa, p. 309¹⁰⁻¹¹, transl., p. 398. The 'champaka creeper' suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention.

⁷ Taking pinda as 'body'; but Dr. Konow takes jīva-pinda as 'Lebens-masse,' 'Lebens-hauch.'

* Literally, 'who knows where (kahim) in the world (pi) that is gone?'—In other words, I think that pi, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

9 'The occasion for the death (kāla) [of the day] having arrived' (āp): Vāsudeva, "sāyamsamaye."

10 In Prākrit this is feminine (naliņī), and so I refer to it by the feminine pronoun in English.—Literally, 'the pool has become (jāā, under jan) having lilies shut ("shut," as used of the eyes).'—Soūņa, under gru, Jacobi. \$ 61.

"In The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels is heard in the arbors.

36

KING. And we will go to our evening worship.6

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King.—This is a case of "transfer" (samādhi, Kāvyādarça, i. 93): "because the ways of the Heroine are here transferred to the lotuspool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

1 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers, says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take citta-bhittīnivesā as = citra-grhās.

2 'In the star-time.'

3 "Hastily:" there is scarcely any twilight in Southern India.—See root str.

4 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

5 'The hum of women angry and tranquillized.'

6 'To pay worship, [namely, our] evening-prayer,' somewhat like άγωνίζεσθαι πάλην.

ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [Walking around a bit on the stage.] This way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her —1]

On that occasion ²
Not from their places ³ moved even the breadth of a sesamum seed her fair rounded buttocks; ⁴ her belly seemed as if slightly overflowing with wavy folds; ⁵ her neck she bent aside; while the braided tress, that from her moon-like face did stray, ⁶ was clasped within the folding of her

breasts: [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.8

PORTERESS. [To herself, aside.] How now—even today—piling up the same old palm-leaves?—the same old stock phrases? — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season, which is very gently coming on. [5]

[Now] are lengthening the days that break completely 12 the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

1 That is, of course, on the heroine. Supply "says."

² The occasion described at i. 28°, when she gave him the coquettish glance which he now recalls in line d.

8 For the form of the ablative, see H. 3. 9.

4 Properly, 'well-conditioned buttockhill'—ep. i. 27b, note.

⁵ '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6^b.

6 'The braid in straying from her facemoon;' or 'the braid, in the nodding to and fro of her face-moon:' either venī or āṇaṇendu might be the subject of bhamaṇa.

7 'By her braid a breast-embrace was got.'

8 'Of her, looking-coquettishly at me, the body-liana became (jan) having-four-disposals or -arrangings (-vidhā):' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

9 'The same piling together of palmleaves, the same word-series:' proverbial equivalent for threshing the same old straw.

10 'Give a glance at the flowery season.'

The Scholiast seems to think the form of expression a little forced. And I certainly do.

n Which is maturing a very little.' This is vague as a time-datum; but the statement at ii. 623 seems more definite.

12 See i. 4b note. Cp. also p. 203.

long drawn out, that among forsaken lovers waken anew the Panchama note, the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves.

KING. [Giving no ear to it. - In impassioned style.]

When, to the eyes of all in the place of assembly, she appeared as ³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight, ⁴ as a paragon ⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow. ⁶ 3

[As if crazed with love.] From the very instant that I first saw her,—
the fawn-eyed 7 girl,—

If I paint a picture, she flashes forth upon it; she falls not short in [any] excellencies; on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky; of my talk she is the subject; of my verses, she the theme; from my brooding thoughts ne'er parted for long is the tender wanton maid. 4

And again:

They whom the coquettish half-glance of her piercing restless eye hath smit, 14 will [soon] to death be done by koil's note 15 and spring and moon

¹ Giving a prolonged quality of sweetness to the hum of the bees.'

² 'That set agoing (sam-car, caus.) the Panchama note.' Cp. i. 16³; also Çārngadhara's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Panchama note, our G; the frog, A; the elephant, B).

3 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of 'etc.

4 Cp. ii. 22b.

⁵ I am in doubt about this word. And the Scholia are not fully clear to me.

⁶ Punkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvança ii. 31.) "The arrow was 'punkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called samdhāna. So iv. 20^d.

⁷ Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Sclater and O. Thomas's Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

6 On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

 9 This clause seems strangely inept.

10 'She blossoms out [like a flower] in' etc.
11 'In [my] talk she is present; in [my]
poetry, she comes forward or makes her appearance or (if the author will forgive me)
bobs up.'

12 'In [my] meditation, not separated is ?

13 Dr. Konow books the verbs under sphut, khuttai, lott, visattai (Skt. cat), vrt, trut; see his references to Pischel's Hemachandra. Skt. trut is 'to part' (intrans.), as we say of a rope. Cp. Marāthī tutanem, and Molesworth, p. 383b: "whilst of modanem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tutanem is 'to break,' with the implication of parting or separating."

14 'They who have been looked at (ditthā) by a third-part of her eye.' Cp. Hāla's Saptaçataka, no. 505.

¹⁵ Cp. note to ii. 2° and cp. i. 16³. Cp. Sāhitya-darpaṇa, no. 215.

and love; 1 while they on whom hath fallen her full glance 2 are dead and ready for our last farewells. 3

[As if lost in pensive remembrance.] And again:

Before 4 her, [flies] a glance, [like] a line of bees, [straight and stinging]; 5 while [in the middle, 6 or] about her waist there is a garland of milk-white wavy folds; 7 and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear. 8

[Stops to think.] My man is long coming back. [2]

[The Jester and Vichakshanā enter and walk about.]

JESTER. Say, Vichakshanā, is this all true?

VICHAKSHANĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you -- you are so awful funny!

VICHAKSHAŅĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [Looking before him.] Here's my old man, as out of spirits (mukka-māṇasa)⁹ as a gander that's quit Lake Mānasa (mukka-māṇasa),¹⁰ emaciated with the fever-of-love (mada) as an elephant with rut (mada),

¹ For the Moon as Love's ally, see Kādambarī, p. 559¹², kusuma-çara-sahāyaç candramāḥ. Cp. note to iii. 30.

2'Full look' (ditthi), in contrast with the "third-part-look" of line a.

8 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (prāuḍha, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

5 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of madhukara-grenidīrghān kaṭākṣān. This last is precisely what Rājaçekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "beeline;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as sphurant or 'flashing' at Sprüche, 1986d.—See H. H.

Wilson's comment on the Meghadūta passage; cp. Sprüche, 2463, where the kaṭākṣa is likened to a swarm of bees.—See iii. 2^d.

The "row" or "string" (greni) in which the wild geese fly is mentioned even in the Rigveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). Bhinga-sarani is here about the same as bhramara-pankti or madhukara-çreni.—Correction in proof: Konow takes bhinga-sarani here rather as the dark eyebrows.

6 "Before," "in the middle," and "behind" are in evident contrast,—majjhe, with double meaning, signifying here on her belly."

7 'There is a boiled-milk wave-garland' — cp. ii. 1^b note. See kvath in Index.

8 'Holding his bow rounded to the ear.' See under ā. — Cp. iv. 20^d.

⁹ Here is a series of elaborate puns.

10 His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India—see C. R. L. in Journal Am. Or. Soc'y, xix., p. 155-6.

languishing (milāṇa) from his violent inner-ardor¹ (ghaṇa-ghamma) like a stick of lotus-root wilted (milāṇa) in the strong heat (ghaṇa-ghamma), his color (chāā) lost like the brightness (chāā) of a lamp that they give you by day-time, pale and wasted (paṇḍura-parikkhīṇa) like the moon which is pale and wasted (paṇḍura-parikkhīṇa) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

Both. [Stepping about.] Victory, victory to the King!

King. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" - what's the use?

JESTER. [The use is] that (jam) here, with a letter in her hand ⁴ from a regular little dear, is — Vichakshanā! [17]

KING. [Acting as if he noticed a pleasant odor.] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAŅĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

King. How do there come to be ketaka flowers in March?

VICHAKSHAŅĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker," the Queen has paid

¹ So, despite OB., s.v. gharma, end, as against BR., s.v. gharma, 1, end.

² Like the daybreak full-moon-night moon. ³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of of Philology, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambarī, p. 4336. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketakī.

5 'In Madhu,' the older name of Chāitra = March-April: see Whitney, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers... yield that most delightful fragrance...; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

6 There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text.—Again, on the eleventh of the bright half of Chāitra, Vishnu and Lakshmī are swung.—The context of the passage before us (cp. ii. 295) indicates that here the Swing festival of Gāurī (and Çiva) is intended, the gāuryā dolotsava. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the belovèd of Çiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī 1 with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet which is lovely with its words (vanna) [written] in musk-ink, [or, punning] which is lovely with the color (vanna) of the musk-ink.

[With that, she hands him the billet-doux.]

KING. [Opens out 5 (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (piñjara), I suppose (kila) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (cakravāka). To pay for it now, my misdeed is making me to know misfortune,6 in that (jeṇa), although near,7 thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirnaya-sindhu, and Dharma-sindhu. See p. 289 and 216.

¹ Pārvatī.

2 'And it (jam) is inscribed with a clokacouplet,' that is, a couplet which forms a cloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8.—Otherwise, we may assume that siloa is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 83, 91.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489¹⁷, words are written on a wall with vermilion or "native cinnabar," jāti-hingulaka. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palæography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

* Eṇa-ṇāhi, 'antelope navel,' is one of the many names for 'musk' or kastūrikā. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭu, p. 100.

In the same volume, p. 439, sahasravedhin is said to be a name for three things, sorrel, musk (kastūrikā), and asafetida (hingu). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink." This is the less unlikely since the radically identical hingu and hingula are names, one for the plant and the other for the pigment ! - If not, then we must render, "lovely with the inkwords [or ink-color] and lovely with musk ": in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

⁵ Or, 'reaches his hand (sc. karam) for it.'

⁶ 'Because (jam) her husband (tabbhattā, under tad) was cheated [into] thinking . . . [by me], making (kr) a female
hansa [which is naturally white] [to be]
possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out
(pari-nam) as a teacher of misfortunes,' etc.
Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like
that of Ruddy Goose and mate (p. 262, n. 3).

⁷ I.e., 'in the same palace': so iv. 1^b. The Queen is already jealous (cp. ii. 29¹⁰), and compels this separation (cp. ii. 9^c).

[Reads it a second and a third time.] These words indeed are an elixir of life to my ears!

VICHARSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is.

KING. [Reads it.]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by. With her bejewelled bracelets, fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form.

VICHAKSHAŅĀ. [And] here 3 is a stanza about her plight, composed by my elder sister, Sulakshaṇā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint ⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers.

KING. [Sighing.] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAŅĀ. Recite. We're listening.

JESTER. Moonlight 9 is excessively hot, like to poison is sandal-water,

1' With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (danda, used in the sense of danda-vyūha). Cp. danda at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāça, x. 112, p. 735, Bombay, cites this stanza to illustrate sahokti.

³ The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of ii. 8³.

4 'Are possessing a pearl-string-like escape.'

- ⁵ They are so hot that they (are sandaluccoda-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cut is said to mean 'become small.'
- 6 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase samsmaranīya-çobhā, Çak., near beginning of act iv.
 - 7 Properly, 'tender, soft.'
- 8 'For the sake of thee,' tuha kae = tava kṛte.
- ⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows, and ablaze is my slim body, albeit wet with water,—because I've seen the choicest maid, with lotus-face, and eyes so fair.

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about her. What next did the Queen do with her after taking her 3 to the women's apartments? [3] JESTER. Vichakshaṇā, you tell what was done.

VICHARSHANĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

Vichakshaṇā. Her firm limbs were anointed 4 with paste of saffronessence until they were yellow. 5

King. That was burnishing a golden doll till it was beautifully bright.⁶

VICHAKSHAŅĀ. Her companions put on her feet a pair 7 of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.8

VICHAKSHANĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹

are esteemed as such (see Sprüche, 3260; Rāja-nighanṭu, p. 167; and cp. Rtu-samhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081.— The stanza is full of internal rimes.

- 1 'Is an arrow-series.'
- ² To cool your apparent fervor of love.
- 3 As mentioned at i. 3488.
- ⁴ For the meaning, BR. vi. 761, compare udvartana see Amarakoça ii. 6. 121.
- ⁵ Until her natural flesh-tint became still more beautifully yellow.
- 6 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the tā of the next ten stanzas.

7 'Her feet were caused to receive a pair' etc.

⁸ Root bhram = 'roam, range' (trans., as in roam the woods—see BR. bhram 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.'—Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees."—Cp. the note on ii. 19^b; cp. also ali-mālā, and my note on āvalī at iii. 26^d.

9 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighaṇṭu, xi. 107, p. 149, gives ūru-

VICHAKSHAŅĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹

VICHARSHANĀ. Upon her two fore-arms, — as it were, the stalks of her lotus-like hands,² — were put rows of bracelets.

KING. That was — tell me³ — was it not making them as lovely as an inverted quiver of Cupid!

VICHAKSHAŅĀ. A choice necklace of monster-pearls 4 was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵

VICHAKSHANĀ. And a pair of ear-rings, studded with gems, was put in her ears.

King. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶

VICHAKSHANĀ. With native collyrium they adorned her eyes.7

KING. That was putting 8 a bee on the fresh blue-lotus 9 that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under kadala. Parab, Subh., p. 449, çl. 396, has lambhitāḥ kadalī-stambhās tad-ūrubhyām parābhavam. Cp. rambhoru; also iv. 7° below.

¹ Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoça ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, cl. 121.

 4 'Six-māṣika-pearls.' If a māṣaka or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27×27 or 729 times as much as a one-grain pearl! Cp. iii. 3^{18} below.

5 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

7 'Her eyes were made possessing nativecollyrium-produced decoration.'

8 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.'—See root r: uppiu = uppio (Jacobi, § 2, line 5, Lautlehre) = arpito.—Konow thinks I am wrong, and that silīmuhā here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvança, iii. 8.

one of the arrows of the Five-arrowed God. [Or,] That was giving a fresh lotus-arrow 1 to the Five-arrowed God.² 19

VICHAKSHANĀ. The wreath of curly locks that fringes the crescent of her forehead 3 was arranged.

KING. That was the spotted antelope appearing on the moon's disk.4

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

King. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove by the beauty of spring.8

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes]. Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹

23

¹ As in Sprüche, 5691^b, çilīmukha (see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal (implied in nava) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

3 . Clinging to the edge of her forehead-

mooncrescent.' — See rac.

4 'Accordingly, the black-spotted antelope is (vrt) on the moon's disk in the middle.'—Majjhāu (= -āo, i.e. madhyāt), abl. sing., used adverbially.—The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (Çakuntalā, sarasijam, i. 20, Williams), and is often likened to the black or dappled antelope (Kāvyādarça, ii. 35). Hence the moon is called mṛgānka and hariṇalakṣaṇa or -lānchana. Rājaçekhara calls it hariṇa-lakṣman twice, and calls it eṇanka and mianka and hariṇanka in this play. Cp. Hāla, no. 14.—For the names of the "fleck," see Hemachandra, 106.—For the name "rabbit-marked," see i. 25 and note.

5 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.'—Let the reader notice, with reference to the sequel (iv. 18¹⁹, 20¹⁶), that ghaṇa-sāra is one of eleven synonyms for camphor (karpūra, which see, Rājanighaṇṭu, p. 101).

6 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.'—Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win—they eclipse the flowers.

7 'Sport-grove-ground.'—Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3b.

8 This means the Queen. — Scholion.

9 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call this adornment and dis-adornment'—if I may venture so to

KING. [Again 1 with his thoughts on her.]

Her soft bathing garment, wet and clinging closely ² to her waist with its triple folds, and to her shoulders, ³ [but] loose upon her magnificent buttocks ⁴ and jar-like breasts, ⁵ betrays the tenderness ⁶ of her liana-like form and its beauty.

JESTER. [As if vexed.] Ho you! I described her as adorned with all her ornaments: while you, — you won't remember her except 7 as robbed of all her decorations by the water.8 — Well, hasn't my lord ever heard this?9

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

King. 'Tis only the hearts of fools, mind you, 10 that fair women 11 rob by the bewitching accessories of attire; 12 while elever men have to be won 13 by natural beauty. Grape-juice isn't sweetened with sugar. 14 26

VICHAKSHANĀ. As the King has intimated: 15

To swelling breasts, or eyes that to the budding ears do reach, ¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness, ¹⁷ what excellence is imparted by ¹⁸ the art of dress and adornment? [Very little, perhaps. But] why ¹⁹ [then] is even that

reproduce the paronomasia of bhūsaṇam dūsaṇam.

¹ Cp. ii. 04.

² 'Adhering (laggam), water-close' (i.e. skin-tight with the water, jala-nividam).

³ On triple-fold-provided-navel and on arm-roots': cp. Amarakoça, ii. 6. 79.

 4 'Getting loose on her paragons of buttocks and breasts.' See gvas + ud, 'sich lösen,' in BR. 5 Cp. ii. 44° .

⁶ Perhaps langima- is connected with langth, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from Vasudev's definition, tarunya, 'youthfulness, tenderness.'

7 "Not . . . except" renders jeva.

8 He had already so described her, i. 26.

9 It wasn't the Jester's fault if the King hadn't heard the first half—see i. 31b.

10 Hanta.

11 Καλλίπυγοι.

12 Or, 'excellence (guṇa) of the witchery of attire.'

18 Bhāvaṇijjā: we must take the causative of bhū as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him'), slang 'fetch' (='allure, attract').

14 It must be sweet by nature, if at all.
Cp. Sprüche, 3316.
15 At i. 33ab.

¹⁶ Cp. i. 32^{ab}. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears).

¹⁷ Cp. ii. 3^a.

18 'What merit of breasts etc. is made by the art etc.?'

19 'Listen to this (iṇaṁ) reason . . . for this fact (tattha—see Whitney, § 303a), that (jaṁ) even that (taṁ pi—the toilet adornment just mentioned) is all (savvaṁ) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take tattha and jaṁ as correlatives.—Rūḍhi outmatches artifice (yoga) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty!

KING. Moreover, my honest Kapiñjala, here's a point for you:2

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ that is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire.

VICHAKSHANĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī, but also because I had come to terms of close friendship with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts by her friends, and was often astonished out of it by the burning and quickly withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming: Warding off the moonbeams with her hand for a shade, she passes the night. 10

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

- 1 'Listen to the reason, being heard (suvvantam, passive of gru, Jacobi, § 69.3), i.e. the reason, while I tell it.'
 - ² 'You, this one, are instructed.'
- 8 'What own-person (nia-angam) is manheart-captivating.'
- ⁴ Tāe: loosely used genitive with anugadā.
- 5 'Had come to the amity of apple-of-theeye-friendship.' Cp. Psalm xvii. 8.
- 6 'The hand, laid on or in, was withdrawn from the depression (utsanga-tas) between her breasts.'—For the dative in -aa, cp. Jacobi, § 38, and i. 142, 344, iv. 216.
- ⁷ See BR., dāmara, 'a very astounding thing.' The hand is spoken of boldly as astounded.
- 8 Helāi (helāe), 'without more ado.'— See root kṛṣ.
- ⁹ The reason for the alarm makes the Scholiast much trouble.—Her behavior seems to indicate that she is love-sick (cp. ii. 5^b, canda-māraṇijja), if not also a bit moonstruck.
- ¹⁰ Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.
 - 11 Cp. ii. 623 and note.

Seat 1 and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [Reflecting.] Well, you have scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk²—I guess.

KING. Who else but you is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[At that, they step about and make as if they were entering the Plantain Arbor.] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[The King does so.]

JESTER. [Raising his hand.] O King, behold the moon at the full! [19]

KING. [Looking.] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [Regards her attentively.] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moonlike orb of her face as she moves straight to and fro in her sport on the swing. [Or,] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

¹ Literally "Emerald-Heap." This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 29½. The name appears to include not only the seat, but also an arbor (called "Plantain Arbor" at ii. 29½) or other shelter in which it was placed, since a door is mentioned at ii. 42½. To judge from iv. 18¾, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

² [By me] 'she, thinking (ti) [This is] "milk" (duddham), was made to drink sour

gruel — [thus] I conjecture.' — Proverbial. Konow cites Viddh., p. 1148, and Hāsyā-rṇava, 3822.

³ For the ablatives, see p. 203.

4 'Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.'

5 See under vicchola.

6 'That regard (īks) her,' with envy of her beauty, namely.

7'Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.' Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a look, in like collocation, in Bhartrhari's smitam kimcit. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble And again:

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars, ² [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates³ the heart of men with its sinkings and risings.⁴

And again:

With the tinkling jewelled anklets, ⁵ With the flashing jingling necklace, With the show of girdles garrulous From their ringing, ringing bells, ⁶

With the sound of lovely jingles
From the rows of rolling bangles,—
[Pray] whose heart is not bewildered
While the moon-faced maiden swings?⁷ 32

JESTER. Oh! you're an aphorist; but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts, Her rosy feet cry out to Love for help,— Their voice her tinkling anklets set with gems.⁹

33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime:

Moves to | and fro, | swinging high, | swinging low, || now a rise, | then a sink | ing.

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

² The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asuramaidens" (asura-taruni) or "cars."—The Asuras are the foes of the gods.

8 'Makes(kunai) captivation (-haranam) by (-vasa) its coursing (raa).' Raa, raya, from rī, 'run, currere,' as used of the motion of liquids, is not an unfit word.

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

abc are bahuvrihis to hindolanam: 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.

⁶ Little bells were attached to the girdles. See Bhartrhari's etāç calad, or Sprüche, 1456; with which—in general, also—our stanza may be compared.

7 'To the heart of whom is her swinging not bewildering (heart-bewildering)?'

Note again the beautiful appropriateness of the rhythm: it is that of the prthvī, with its $\kappa \hat{\omega} \lambda \alpha$ of jingling tribrachs and bell-like, chiming cretics. The stanza is a tour de force in the use of imitative words (onomatopoia). Compare Edgar A. Poe's "The Bells." Rājaçekhara repeats the first half of the stanza at Bālabh, ii. 3.

For pictorial illustration of a swingscene, see Griffiths, figure 66.

⁸ You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.

Her rounded buttocks, as she plays at swing, For joy are laughing, laughing once again,— Their voice the chiming of her jewelled zone. ¹	34
The stream of pearls adown her neck that flows, Bright undulating with the moving swing, Bears far and wide King Cupid's name and fame, As if they hung like creepers o'er its flood. ²	35
Her garments tossed, as gainst the wind ³ she swings, Reveal some glimpses of her lovely form, Which calls to Love to nestle by her side. ⁴	36
Her earrings, striking gainst her saffroned cheeks, Mark lines that do a playful tally keep, To count each oscillation of the swing. ⁵	37
Sudden she opes her eager bloomy eyes, Big as her palm, and Cupid's quiver fills With piercing shafts of lotus-petals blue. ⁶	38
And on the downward glide, behind her head Stands out her braid, like stock of Cupid's whip, And says "Stay not the coursing of the swing!" 7	39
Thus all this maiden's winsome-graceful ways, Displayed in swinging, form a picture bright, Which Love, sly limner, paints in every heart! 8	40

1 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

2 · Her pearl-necklace, with the semblance of a bright (tara) river (saria), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flowerweaponed King.' Her necklace of magnificent (cp. ii. 17a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened in boldest metaphor-to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartrhari, in his abhimata (Sprüche, 494), speaks of "cutting the creeper of shame."

⁸ Produced by her motion through the air.

4 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

⁵ 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

6'Her eyes, like her palm [in size—cp. i. 163, 30°], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

7 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."

I take padai of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

8 'Thus this maiden's winsome-grace-

King. [Dejectedly.] Ah, Karpūra-mañjarī has dismounted! Empty is the swing; empty my heart; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning, eh? in a wink — seen — vanished? [3]

KING. Speak thou not thus. [Say rather,] like the mirage 2—seen and evanished.³ [He makes as if recalling something.] [6]

As red as madder are her close-sealed lips; like fresh-wrought gold bright is her slender form; her glance outdoes in dazzling lustrousness or in whiteness, the new moon's slender crescent; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors; 5 and by them, 6 arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose.

JESTER. Here's the Emerald Seat. Sit down on it, old man, and wait for her. [2] Besides, the evening is at hand. [They do so.] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [At that, he makes as if he were leaving the stage, and looks before him.] Why, but here's Vichakshanā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them]?

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.'—To pavañca I assign the meaning āḍambara given by Halāyudha.—Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart.—The Prākrit makes a pun on citta, which is lost in Sanskrit.—Properly, niuna is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

1 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

² Like the town of Hariçchandra.'—He was expelled from heaven for pride; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between nattha and pa-nattha seems to be intentional and I have reproduced it in my version.

⁴ Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

⁵ For rehā, see note to iv. 20^a.

6 'By which (jïa, scilicet rehāe) Cupid appears as possessing an accomplished object.'

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29¹⁴.

8 We have therefore now to imagine the stage as representing simultaneously two different scenes: 1. the "Emerald Seat" with KING. At hand is

The time appointed, as her friends have told it. 1 [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth; Thine eyes, meseems, are water-lilies blue; Thy face, albeit like the [cool-rayed] moon; — Although thy form is like a champak fresh; — Alas, oh marvel! how they me inflame!²

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshanā carrying the refrigerants.3]

VICHAKSHAŅĀ. [Stepping about.] Oh, how my dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHARSHANA. What for?

JESTER. For the King.

VICHARSHANA. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūramañjarī?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meetingplace (near by, to be sure) of the Jester and Vichakshanā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 418 and ii. 422) nor the ensuing colloquy (ii. 425 as far as ii. 432); and that, in strictness, the Jester does not hear the King's remark, ii. 419.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Çaurasenī: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. See additional note upon p. 289.

2 "Inflame," with literal and with metaphorical meaning, as in Prākrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

3 'Possessing a taken coolness-contrivance totality.' See OB., çiçiropacāra. Sāmagrī, 'totality of the needful requisites.'

Bana gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHANĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you 1 directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants! ²

JESTER. [Puts his arms around her. Then, throwing away the refrigerants, he says to them:] Be off to the land of Never-come-back! [And addressing her:] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHANĀ. On account of the Queen's directions.

JESTER. Why such directions?3

VICHAKSHANĀ. The Queen has planted there 4 three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAŅĀ. The Queen said to Karpūra-mañjarī:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵

43

And now Karpūra-manjari is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [He makes as if doing so.⁷ To the King.] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[The King rises and looks.]

[Then enters exquisitely adorned, Karpūra-mañjarī.] [7]

KARPŪRA-MAÑJARĪ. But where's Vichakshaṇā?

- ¹ At ii. 29¹ ff. There he seems to have remained since ii. 29¹⁴. Cp. ii. 41² and note.
- 2 Cp. ii. 5^d . The ardor of the two lovers is now such that nothing will any longer avail to cool them.
- 3 'Of what nature (significance) are the directions?'
- ⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.
- ⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20²⁷ and see my notes thereto.
- 6 'I will make this thing to be before his eyes.'
 - ⁷ See note to ii. 41⁷.
- ⁸ Compare Raghuvança, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHANĀ. [Coming up to her from behind.] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamala bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[Karpūra-mañjarī puts her arms around it.]

King. This lovely maiden, whose swelling breasts are ample as a water-jar, by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here!

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were.

45

KING. Yes, not one whit less is the power 2 of longing.

VICHARSHANĀ. Here is the tilaka tree.

[Karpūra-mañjarī stands a good while looking at it with sidelong glances.]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts,—such are her eyes; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms.

46

VICHAKSHANĀ. And here's the açoka tree.

[Karpūra-mañjarī makes as if she were giving it a dainty kick.]

¹ Cp. ii. 24b.

² 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

3 'Anointed with a small portion of collyrium.'

4 'Ever making or putting (kr) Cupid at her side.'

⁵ Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

6 Hemachandra, 800, gives dhātī as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise,"—for that which, "if it happen by night, is called sauptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

⁷ Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology; we think of it chiefly as a sign of terror. Cp. iii, 24 and note and iv. 21.

⁸ Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañcio.

KING.

No sooner 1 had the maid, whose face is fair As is the radiance of the dapple moon, 2 In graceful play, to the acoka given, With [rosy] foot 3 whose [jewelled] anklets rang, A [dainty] touch, — than 1 in an instant burst Forth into blossom, e'en from every spray In all its crown, a gorgeous show of flowers — A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen 4 didn't satisfy the longings of the trees herself?

KING. I suppose of course you know? [2]

JESTER. I'll tell, if the King won't get wrathy.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (or Loveliness personified) manifests herself as presiding deity.

48

King. I catch your drift; 6 and, what's more, have something to say [on that point] myself.

In spite of the fact that [very] young maidens, by reason of their eager curiosity, are [a bit] fickle-minded, nevertheless, it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide.

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love. 10

- ¹ The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Scholiast. Cp. iii. 3^d.
- ² 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see ii. 20 note.
 - ³ Anhinā.
- 4 'Do you know what is the reason (in this, ettha, Whitney, § 303 a, i.e.) for this, that (jam) the Queen, etc.?'
- ⁵ It seems to me licit to assign this connotation to kāmiṇī, which I take as antithetical to both tāruṇṇae and bālāu.
- 6 'Understood is your intention —I see what you mean,' namely, that the Queen is

- a trifle passée as compared with this tender bud, Karpūra-mañjarī. The form of the Jester's statement was purposely vague.
- 7 'Maidens are fickle—just so (emea)! but (puno) the mystery abides with etc.' For emea, see Weber's Hāla, no. 865.
- 8 Like Karpura-mañjarī, as contrasted with the oldish Queen.
- ⁹ Which is still unrestrained by the experiences and the sophistications of life.
- No A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
His face red-yellow, like an orange ripe,²
Hangs on the crest of yonder sunset-hill.
Now Ruddy Goose and mate, alas, must part:³
Their only friend hath left them — he whose rays
Are myriad strings dyed gorgeous, madder-red.⁴
He slackens now his fierce impetuous heat,
And with it quick the pride of jealous maids;⁵
Lulls half to sleep the eyes of all the world⁶
And drowsy lilies that bestud the pool.⁵

50

KING. At hand is now the even-tide—

"The time appointed, as her friends have told it." 8 [2]

KARPŪRA-MAÑJARĪ. Vichakshaṇā dear, I'll go now; it's evening. Vichakshaṇā. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

¹ The stanza in outline reads: 'The sun (dinamanī), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses.

² One is tempted to think that a *norange: an orange:: a naddre: an adder:: a numpire: an umpire; but it appears that the n of nāranj, nāringa, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82.

4 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.'

⁵ 'And at the same time (saha a) relaxing or making to relent (muñcanto) speedily (sarahasam) his impetuousness (tivva-bhāvam), together with the hearts of jealousproud-maids.'—Night and moonlight (cp. ii.

5b) put an end to their pouting (as do the breezes of spring, i. 15b), so that they yield to the gentle influences of love. The same idea at iii. 30a.

6 'With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression.

⁷ The day-blooming lotuses (kamala's) that close their eyes (nimīlanti) at evening, as opposed to the night-blooming lotuses (kumuda's), that open their eyes (unmiṣanti) at evening—see Kāvyādarça, i. 94, and Rtusaihhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, antarhite etc., near the beginning of act iv. of Çak. — Cp. his Urvaçī, iii. 16. — See Böhtlingk's Hemachandra, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18²⁶.

⁸ The Jester mockingly takes his words from the King's own mouth (see ii. 41°). The part that he quotes forms an indravajrā line, but in the dialect of prose. See p. 257, note 8, and pp. 289.

ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud! What use have I for juicy turmeric?² Of what esteem is gold though ne'er so pure? Before her loveliness, whose radiance sweet, Is likest that of newly risen moon, What need of bakul blooms, profuse and fresh?³

And again:

Bright as a necklace strung with emerald gems, Or wreath of jasmines where the bees have sucked, Her lovely glance, as quick she bent her neck,⁴ Shot sidelong by,⁵ and pierced my very heart.⁶

2

1

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?

¹ See i. 14², 16^a, and notes.

² The rhizome of Curcuma longa, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: Indica herba, zingiberis effigie, conmanducata croci vim reddit. — In oll-ollāi (instr. s. fem. with hal-), the stem is doubled.

³ 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, Mimusops Elengi, Roxburgh, p. 318, has flowers that are white and fragrant.

4 'With an impetuously bended neck'— as avyayībhāva.

5 Glance, directed towards (see vig + ni 7) in BR.) the region of her ear.' The coquettish glance is usually sidelong and comes as it were from the outer corner of the eye (apānga). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartrhari, who, in his san-mārge, q.v., speaks of "glance arrows" (dṛṣṭi-bāṇās) which are cravana-patha-gatās.

⁶ The "Sidelong glance," kaṭākṣa, etc.—Dandin, in his Poetics, ii. 327, gives, as example of viçeşokti, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (apānga-dṛṣṭi) they conquer the three worlds.—Parab, Subh., p. 434–5, has some 19 stanzas on the kaṭākṣa.—See Bhartṛhari's stanza, just cited, = Sprüche 6824. Further, Hāla's Saptaçataka, 505.—See also ii. 5 and my note on ii. 6a.

⁷ Bhajjājida, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

King. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end of her garment. No sooner did she, leaving it in my hand, depart, than my sleep, as it seemed, suddenly vanished too.

JESTER. [Aside, to himself.] Should think it might have! [Aloud.]

Say, man, I too saw a vision last night.3 [4]

KING. [Expectantly.] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Çiva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content 4 I was absorbed. [11]

KING. A marvel, a marvel! - And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitra, the great cloud went near (?) the place where the Tamraparni 7

1 With eagerness by me hastily she was held or caught on the loose end.'

² Ca...a: cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished: thus, adya asmābhir atra usitvā, prātah, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

⁴ Is jadhiccham used ἀπὸ κοινοῦ (kākā-kṣivat, as the Hindus say)? I see no great

pertinence in it in either case.

⁵ At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 311).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza samtaptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svātī: see

p. 214, above. So in Manwaring's Marathi proverbs, no. 1291: "If the Svāti rain fall. there will be a crop of rubies and pearls, but you will not get cotton enough for a lampwick." Now Chitrā and Svātī have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitra, therefore, is not fortuitous, but significant. - My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

6 Is antena used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of ante,

'near'?

⁷ Cp. i. 17^d note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters ¹ and absorbed me; and I was within them and became a monster pearl.² [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing.

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me. And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot, weighing ten māshakas apiece, a single row was strung in necklace style, and it was priced at ten million gold pieces.

KING. And then, and then?

1 For the form, see p. 203.

² This time it is a pearl of ten māṣakas—see my note to ii. 17^a. See note 5, p. 264.

3 The tabasheer is a variety of opal found in the joints of the bamboo.

4 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of so aham.

6 With or by (my) pearl-ness. For attanaam, see Pischel on H. 3. 56.

7 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

8 'With that pearl-lot (of 64 pearls), weighing 10 māṣakas apiece.' The expression is loose; the adjective is logically an adjunct of muttāhala and not of mandala.

⁹ That is, so as to form a necklace rather than a bracelet or what not: cp. hāra-laṭṭhi, iii. 18^b; and maṇi-yaṣṭi, Urvaçī, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved.—Men of sense are pleased to see like meet with like.

6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset—
[and so] awoke!

KING. [With a faint smile, and then reflecting.]

You knew that this vision of mine, in which I met with her whom I love as my life ($p\bar{a}na-sam\bar{a}$ -), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man,—these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to Kirātārjunīya, iv. 8, where Mallināth glosses niveça by 'largeness, plumpness' [of the breasts].

⁸ 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

⁴ Konow compares Viddh. i. 22¹.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, pemmam seems to be too specific.

^{6 &#}x27;Just under those circumstances (emea, ep. ii. 49a), beauty, methinks, is not the [sole] cause of it' (tattha): but rather, says the Scholiast, the working out of the inborn nature.

case, the [girl's] loveliness is much praised, that is done to put a seal on the mouths of unkind-spoken people.

JESTER. But what, sir, is that which they call "Love, love"?

King. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God,—that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains ⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth; ⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play.

JESTER. And how might it be recognized?

King. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons 6 the heart-wound becomes very easily manifest.

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery.

Moreover, if the love that is in the heart [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty? and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love.— Since mah is not necessarily = kānkṣ (see Pischel, H. 4. 192), I suppose I am justified in connecting mahijjai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāthī mathaṇem ('is revolved, considered, taken into account').

³ 'Then (tam, correlative to jam, 'if') a seal is put on' etc. ⁴ Ei, that is, eti.

5 Of suspicion-behavior and so forth,' viappa-ghadanā-āi-.

6 Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of *them* ' etc.

In this version I follow NR, reading (instead of luntia, 'robbed') lunthia, 'agitated.' I take peranta-lunthia as 'boundary-agitated,' 'agitated to their very limits.'—See OB, under tar + vi 5).

⁷ For mana and citta, occurring together at iii. 12^{a, 1} and iii. 11, there seems to be but one available English word, namely 'heart.'

8 Neither gewgaws nor beauty signify much where the passion is mutual. Canga and its of all that.] And so,¹ in this world, it is something else ² which puts the flowers of happiness in the grasp of fair maidens.

And again:

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron?

— On all the earth in daintiness naught else can equal man's tender passion.³

And again:

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron.

15

And again:

Why speak of restless eyes — of face like to the moon — of towering breasts? There is some other reason here, I think, why women from our hearts 4 do ne'er withdraw.

16

JESTER. That is so. But explain to me another thing: [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches, brings out its loveliness. 6

And therefore:

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge, a necklace of pearls,—[all those things]

derivatives are used of natural beauty—cp. nisagga-canga, ii. 25°, and paai-cangima, ii. 26°. As to the form (instr. s. fem., from Skt. an-stem!), cp. umhā cited by Jacobi, § 42, ²).

1 I take tam as 'and so.'

² 'There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness.' Or, suhaattana may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of ruccissa: nor do I see the appositeness of punu.

- ⁴ Ablative singular or plural, H. 3. 8, 9.
- ⁵ 'By carving it or sculpturing it (Scholiast, utkīrya), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (ghaḍaṇā). The Marāṭhī kaṇḍāraṇem, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.
- 6 'Makes fully manifest (the form), displays it to advantage.'
- ⁷ Properly, gāirikā, which is usually defined as 'ruddle, red chalk.' But Hemachandra, 1036, makes it a synonym of dhātu, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens, which is the spell that fascinates the heart, and is a sixth arrow of Cupid, and a charming one.

Moreover:

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³— pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

[Behind the stage (is heard the Heroine, saying:)]

Friend Kurangika, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames; bikewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame. 20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar? [2] will he then even today take no notice of his lotus root 8 that is languishing by reason of the intense heat? of his saffron dolly that he has to play with, 9 that is being sprinkled with most intolerably scalding water? 10 of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs gāirika, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

¹ The five words of lines ab are nominatives absolute, with anacoluthon. We must repeat them in accusative form in d as objects of jaai.

² He regularly has five: cp. pañca-bāṇa, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

³ We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

4 'By just these five things maids become possessing Cupid's banner.'

5 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hemachandra, 1099, p. 444. OB. cites anila-sārathi as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ Muṇāliā, properly 'little lotus-root.' Is it used in the sense of mṛṇālinī, 'lotus-plant,' pars pro toto? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19².

— Mṛṇālikā is used as a girl's name (with many others) in the Kādambarī, p. 356³.

9 'Play + saffron-dolly,' - cp. ii. 12.

10 'Water intensely boiled and intolerable,' in allusion to iii. 20°.

in a trice is parting?¹ of his meadow of rose-bay,² that the musk-deer are plundering?³ [3]—Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoowarblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kurangikā.]

HEROINE. [Timidly—to herself.] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form? or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become

real. [21]

[The Heroine stands abashed.]

KURAÑGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernamontana (see this in Century Die'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Präkrit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

- 4 Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.
- ⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219–220.
- 6 Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-anga. The story is told at Rāmāyaṇa, i. 23.10-14, Bombay; or Kumāra-sambhava, iii. 71.

⁷ For their beauty is enough to blind me!— See note on nivesa, iii. ^{7d}.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [So doing.] Oh dear! I've put out the light with the wind from my garment. [4] [Reflecting.—To himself.] Never mind. We'll just go to the pleasure-garden. [Aloud.] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[All make as if they were going out.] [10]

King. [Holding Karpūra-mañjarī by the hand.]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-hansas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³

[Showing by his demeanor his delight at the touch of her hand.]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand,—these will remain as if fastening themselves to my limbs.⁵

[Behind the stage.]

A BARD. May the rising moon bring pleasure to the King.

1 To whose eyes? to his own? if so, the stanza is flat indeed!

² Cañcura seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

8 'In order that at last the kala-hansagroup, in its play-going, may be uncomely.'

The kala-haṇsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala—see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāṇa often mentions it—see Index to Ridding's Kādambarī, p. 224.

4 Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy." Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46^d.

This conceit of Rājaçekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa: cp. Harsha-charita, text p. 267-8, utkaṇṭakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena iva mukha-çaçinā.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed, has risen, digit by digit, till at last the full disk is above the horizon.²

And again:

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth;⁵ without withering, without fainting, are the flowers ⁶ (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸

¹ Muuunda, Pterospermum suberifolium, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens.—I use "tufts" advisedly for sihā.

2 'The moon has gone to full-diskedness in the one-digit-manner.'

8 That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at Viddh. iii. 12.

4 The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So Bhartrhari, in his bhūḥ paryankah, describing the ascetic, says: "His couch is the ground; the blue sky above is his roof; and the moonbeams he hath for his candle; north, east, south, and west are the maidens (dik-kanyās) that fan him with breezes for chowries." Rājaçekhara has the same bold metaphor two stanzas later, iii. 28ª, in disā-sundarī (if not also in a variant of iii. 29, "dig-vadhū"); and it recurs as dik-sundarī in Jayadeva, Gīt. vii. 1. Bāṇa speaks of the "regions," āçās, as maidens, Kādambarī, p. 390⁶⁻⁷.

⁵ I take bhuvaṇa-maṇḍalī as 'round of the earth,'= mahī-maṇḍala or bhū-maṇḍala. Viddh. reads dharaṇi- for bhuvaṇa-.

6 That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (açoşayat) and which "bewildered" them or "made them faint" (? amohayat), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26^{1}), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

7 From Cupid's equipment are missing "Parcher" and "Bewilderer": these are the names of two of Love's arrows—see note to i. 324. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the Rāmāyaṇa, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay.—Love's arrows, his bow, and his missiles are all formed of flowers: puṣpāṇy asya iṣu-cāpa astrāṇi, Hemachandra, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using mohana of flowers—a use which I cannot deem unforced.—BR., under çus, cite na mlāyanti na çusyanti kusumāni.

8 The area of denotation of āvalī and ālī is not coincident with that of any English word. See Hemachandra, 1423, for their

JESTER. Well, Kāñchana-chaṇḍa has described the loveliness of moonrise; so now it's Māṇikya-chaṇḍa's ¹ turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes; they are ablaze with the lighted lamps; they have pendent festoons of lustrous (or rarest) pearls; they swarm with doves let loose; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking; while on the divans appear the pouting women-folk.

And again:

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky; ⁵ they scatter soft moonlight which rejoices the heart of the people of the earth as does sandal; they make the withered bulb of Love to sprout anew with amorous doings; and are like to jets sent forth from an autumn cloud.

JESTER.

White swan of heaven's pool,⁶
Of Çiva's crest, the jew'l,⁷
A bulb ⁶ of love
'S the moon above!

29

synonyms, among which is mālā. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find āvalī used of a 'string' of pearls; and of a 'wreath' of tresses; but also of a 'set' of teeth; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 210. Like its synonym rāji, it is used with dhūma of a 'column' of smoke. Mālā is used of bees, ii. 13; of curly locks, ii. 20. — See Konow's version, p. 289.

¹ This designation is nearly tantamount to Ratna-chanda, the name he bore at i. 16².

2 'Ablaze with given or brought-in lamps.'

* See additional note, p. 289.
4 'The pavilions are possessing-divansurface-appearing-jealous-women-folk.' Ucchanga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of tala = 'on'

and antara = 'in.'

5 'The moon-beams (eṇañka-pāā) are giving as it were an overspreading (see chur in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For dik-sundarī, see iii. 26* note.

 6 Similarly the sun is so called, e.g. Daça-kumāra-charita, p. $1^{16}.\,$

⁷ For the moon as Çiva's crest-jewel cp. i. 3. — The pronunciation of jewel so as to rime with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

⁸ Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it.—
In the Bard's stanza, it would have been a little less prosaic if we had said "withered root;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURANGIKA. Proud of his ally, the moon, crushing the pride of jealous maids, with bow of fresh champak blossoms, Cupid is victor, the impetuous.

[To Karpūra-manjarī.] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[Karpūra-manjarī stands abashed. Kurangikā recites.]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koïl.

31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūramañjarī! what charm in expression and pleasing words! and what flow of sentiment! [Addressing the Heroine.]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its "Fleck." 8

And again:

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (or, then its likeness to the moon would be complete).9

1 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor—cp. notes to ii. 5b and 50b, and especially Kādambarī, p. 55912.

² Gharatta, is a 'hand-mill' such as the women turn in India—see the excellent katākṣa-verse, re re gharatṭa, Parab's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says ''crusher,'' peṣaṇa-kartā.

³ Vilāsa is 'outside looks' and also 'beauty'—such as old ivory might have. Cp. Kādambarī, p. 390¹¹.

4 Thus I render bhāi.

5 And thus phurantao.

6 'The fleck-antelope': cp. ii. 20, note.

⁷ Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

8 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.'—For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

⁹ Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartrhari's vaktram candra-vidambi, pankaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhtlingk's interpretation of his conjectural -vidambi

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

[Tremendous racket behind the stage. All listen.] 1

KING. But what is this uproar?

KARPŪRA-MAÑJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kurangikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURANGIKA. Well, it's hunchbacks and dwarfs³ and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche. 453.

Mahābala Krishņa Çāstrin, in his edition of the Çr̄ngāra-çataka, 22 (Nirnaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (vañcanāgadam), or 'has come here by a trick' (vañcanā-āgadam).

⁸ Griffiths, i., p. 10b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85.—Concerning the inmates of the seraglio, see Sāhitya-darpaṇa, § 81.

4 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[Then enters the King with the Jester.]

KING. Alas!

The summer's heat is very intense; ¹ mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it.

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved.²

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage.]

A PARROT. Well, won't Polly tear out your top-knot by the roots?

— I guess! [4]

KING. [Laughing.] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [Angrily.] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) behind the stage.]

There's nothing I mightn't expect from the like of you³—if I hadn't a set of wings.⁴ [10]

KING. Why! I believe it has flown. [To the Jester.]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why

¹ Gāḍhaar', i.e. gāḍhatara-.

² The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

^{3 &#}x27;Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2¹⁰, seems also to come from the parrot. For the ablative, see p. 203. — Cp. Viddh. p. 29⁴.

^{4 &}quot;Set" seems to be used humorously; see note to iii. 26d.

⁵ 'The moon attains diminution'—so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days, — why should it not be broken, then, with knife-points?¹ 3

Moreover,² it is altogether to be praised ³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments; play in the bathing-pools until night-fall; in the evening, cool liquor; and love's embraces in the last watch of a summer night; these are the five arrows with which Cupid wins his victories: his other shafts are split and broken.

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because in them the betel leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor.

5

KING. [Yes.] And this too is pleasant about them:9

Flutes, tremulous as if with koïl notes, 10 are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling.

6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment; 11 attached to the waist, a girdle with blue lotuses; on the two plantain-like arms, 12 bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ Khanda is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; a-khanda is 'not incomplete,' 'complete' in form and perhaps also in power; khandijjai is 'be broken, cut, brought to nought.' The "knifepoints" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (kim tu?) would be much more appropriate here.

3 'It [the arrangement] is altogether (niunam) to be praised '(clagh).

4 Oll-ansuam: cp. iv. 7b.

⁵ Cp. my note to i. 22 and the lampoon there quoted.

6 Ĉp. Rāvaņa-vaha, ed. Goldschmidt, xii. 13. — Jam kim pi = 'some, a little,' with nihuvanam.

7 The three long bahu-vrihis are "adjec-

tives that contain reasons "-hetu-garbha-viçeşaṇāni.

⁸ Piper betle, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 910) commonly made of silver filigree. See Century Dic'y, under betel and betel box.—Areca palm, Griffiths, fig. 60.

⁹ 'About them' (ettha), i.e. the summer days.

10 'Having koïl-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

11 Cp. iv. 4a.

12 Cp. my note to ii. 14b.

likely to be prescribed 1 by the physician [who treats the disease] of love, 2 as the sole charm against the pains of the heat when the spring season melts into summer. 3

JESTER. And I say, moreover:

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through, who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enslavement.

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty, 5—for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days] 6 bring not even to a small degree the delights of love, —for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in senā, Ananga-senā, Kāma-senā, Kalinga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Ananga-lekhā, Chandana-lekhā, Chitra-lekhā, Mṛgānka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

1 'To be offered or brought into service'

— root ni + upa.

² Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

3 'At the going of the season of Madhu,' i.e. of the season of spring or vasanta. This consisted of the months March-April and April-May, whose older names were Madhu and Mādhava (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6²¹). Vasanta is followed by grīsma, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

4 'Possessing practised interval-less bathings in the evening.'

⁵ I take ghadanā as 'combination'— see OB. And to bhangi I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

6 Or, 'These burning days,' samtāvino.

7 'The entrance was closed by the Queen, making (kr) it hole-less.' See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Maāgala-mālā, and Māṇikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *kelī*, Anañga-kelī, Barkara-kelī,² Sundara-kelī, Rāja-kelī, and Kandarpa-kelī, holding shields and swords, took their places ³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vatī*, Mandāravatī, Tarangavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14]

[Then enters Sārañgikā.]

[15]

SĀRANGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories 4 for the great festival of the Deity of the Banyan.⁵ [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchari.6] [22]

JESTER. Behold, these maidens, richly adorned with pearls, at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of tāmbūla; and cp. note to iv. 5^a.

² See Zachariae, Mañkhakoça, Nachträge.

³ I suppose ādhatta (= ārabdha, H. 2. 138) means 'fassten Fuss.'

4 Uvaarana seems to imply all this.

⁵ The deity supposed to reside therein during the vaṭa-sāvitrī-vrata. The time of this observance is given as the full moon of Jyāiṣṭha by the Vratārka. I have a lithographed edition of the Vratārka, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11.—Or see Nirṇaya-sindhu, II., folio 11a, 3.

— Or see Hemādri, Chaturvarga-chintāmaṇi, Vratakhaṇḍa, xxi., p. 2734. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the Journal of the American Oriental Society, pages 53-66.

⁶ The carcarī is a peculiar dance (cp. Vikramorvaçī, act iv.), accompanied by various poses as mentioned in the next verse.—
Root viç + pra, in the sense of 'makes its début, begins, geht los'?

7 Whom they see as they look down from the palace roof.

 8 ' Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath.

And here 1

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the "Staff-dance."⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi*-dance ⁷ and regulating its tempo by the beaten measure.⁸

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These—fair as Cupid's arrows, though consisting only of water ¹⁰—fall on the person of friends [standing by].

Here, coquettish girls, their bodies anointed with blackest collyrium,11

1 The Samgita-Ratnākara, Ānanda-āçrama edition, in its nartana-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

2 I take bandha as pose in the nautch.

3 'Possessing steps (pada) that have followed the beats' (tala), that is, 'the time or measure,' which was marked by clapping of hands, and perhaps also (as in iv. 17a) by the rhythm of the song.

4 The rāsa is a rustic dance like that of Krishna with the herdswomen. See Vishnupurāna, v. 13. 23, or Hall's Wilson, vol. iv., p. 324 f. — From SR. I cite danḍa-pakṣa, vii. 642; danḍa-recita, vii. 651; danḍa-pāda, vii. 711, 965, 1015, 1186.

What the "staff-dance" is I know not. Perhaps a dance in which the dancers were arranged in "columns" (cp. iv. 12, and danda as used at ii. 9a)?—I recently witnessed, as part of a light entertainment, a "cane-dance," in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet.—Has it aught to do with the "staff-dancer" of the Çatapatha-brāhmana? see Eggeling, Sacred Books of the East, 44. 417.

b Sama seems to be a technical term for

'in a natural position.' Svabhāvena sthito bhūmāu samah pādo 'bhidhīyate, SR. vii. 316. Konow cites Nāţya-çāstra, x. 13.

6 OB. defines rekhā as 'correct pose of all the limbs in dancing.' "Pose-clear," "with clean-cut poses," may be an avyayībhāva, or else an adjective with callim.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is cāli: it is "not too fast nor too slow" (in the madhya-laya); and is characterized by the "simultaneity" (yāuga-padya) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called cālivaḍa.

s'The calli, possessing a connection of tāla and tempo': that is, 'whose tempo is regulated by the tāla' (see above). The layas or tempi are fast, middling, and slow.

9 Others throw jet-water by means of the jantas.' They don't use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the jantas so as to make the water squirt directly on their playmates. See muc.

10 'These (tāo — sc. dhārāo, 'jets'), having a beauty [as] of water-arrows of Cupid.' Konow cites Viddh. iii. 25b.

11 'Possessing lampblack-collyrium-black-bodies.'

holding triple bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers, [and so] making sport for the people.

14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene.

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately 4 swaving, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets.

17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh.

13

[Enters Sārangikā.]

SĀRANGIKĀ. [Looking before her.] Here is the King, who has come from the Emerald Seat into the Plantain Arbor.—Well, I'll go to him and announce the Queen's message. [4] [Approaches.] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons 9 from a clear sky?

KING. Sārangikā, explain it all in full. [9]

SĀRANGIKĀ. You shall hear. On the fourteenth day, 10 just past, the

- 1 "Triple": made in three pieces?
- 2 Πουλίνδαι άγριοφάγοι, Ptolemy, vii. 1.64.
- * SR. treats hudukkā at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled. Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes. See root vad.
- 4 Contradicts yaugapadya, p. 280, note 7.
- 5 'Perform tempo-dance-grace.'
- ⁶ For jantia, see under yantra. Cp. note to iv. 11^b.
 - ⁷ See page 254, note 1.
 - 8 See root nī-pari.
- 9 Properly, 'white gourds,' the Benincasa cerifera of iii. 24—see note. Cp. p. 205 end.
- 10 Of the bright fortnight of Jyāistha; see p. 216. Cp. Kādambarī, p. 1286, where the Queen goes to pay homage to Çiva "on the fourteenth day" of the month. Gāurī is Çiva's consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following." To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country, is a King named Chaṇḍasena. He has a daughter named Ghanasāra-mañjarī. She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [Laughing.] Here's an instance of that old saw, "Snake on your head—and the doctor away" (or in some other country). The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power? ⁵ SĀRANGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmuṇḍā ⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [So saying, she steps about and exit.] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon — you'd better believe — can make the moonstone statue to coze or the [night-blooming] cephālikā to blossom profusely.⁸ [36]

^{1 .} Then let this [reward] be given.

² For Lāṭa, see p. 214.

⁸ See iv. 2016 and note.

⁴ The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhtlingk, Berichte der sächsischen Gesellschaft, 1894, xlvi. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Civa's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to coze or deliquesce under the moon's rays: cp., for example, Kādambarī, p. 3958.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttalikās) of moonstone: see Indische Studien, xv. 442, 294.

⁸ None but the Magician could bring all

[Enters the Magician.] [37]

BHĀIRAVĀNANDA. Here is the Chāmuṇḍā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage. [He stretches out his hand to it in worship,] [saying to Chāmuṇḍā, or rather, saying of her:]

A dissolution of the universe 2 is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī 3 as she quaffs it, in presence of Kāla, 4 from a goblet made of the skull of Parameshthin. 5

[Enters (the sanctuary) and sits down.] Not even yet is Karpūramañjarī [to be seen] coming out by the exit from the subterranean passage! [Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjarī sits down.] [7]

BHĀIRAVĀNANDA. [To himself.] Not even yet does the Queen seem to be coming! 6

[Enters the Queen.] [10]

QUEEN. [Stepping about, and looking in front of her.] Here is the exalted Chāmuṇḍā. [Pays homage to it. Then looking about, she says:] Karpūra-mañjarī here! Well, what does this mean? [To Bhāiravān-anda.] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.8] [20]

this about, just as the moon is the only one able to make the cephālikā bloom. Konow cites Viddh., p. 634, 651. Cp. ii. 50, note 7.

The stage-directions ought here to add, iti niskrantau, 'Exeunt' [King and Jester]. Cp. p. 221.

1 'Here at the banyan-tree-root is the Chāmundā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishnupurāṇa, book vi., chapters 3, 4, 5.

- ⁸ Or Chāmuṇḍā, Çiva's consort, in a terrible form.
- ⁴ Death or Time, the Death-god or All-destroyer.
- 5 'From a goblet made of the skull of Brahmán,' whom Çiva slew for his pride on the occasion of an "incidental" dissolution of the universe (kalpa-kṣaye) as narrated in Kathā-sarit-sāgara, ii. 13.
 - 6 'Not even yet does the Queen come.'
 - ⁷ See p. 286, note 4.
- ⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmuṇḍā; but the audience is re-

BHĀIRAVĀNANDA. [To himself, laughing.] She's gone to search Karpūra-mañjarī's apartment! [Aloud.] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[Karpūra-mañjarī does so.]

QUEEN. Here is the prison-room. [27] [Enters and looks around.—
To herself.] Well, I am surprised! Karpūra-mañjarī here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjarī, my
darling, how are you feeling? [Pretends to listen and repeats the imaginary
reply.] What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters and looks to one side and another.] Hallo, friends, be quick and take the
things for the wedding and return [with me]. [39] [With these words,
she steps about. 4]

[Karpūra-mañjarī enters and sits just as before.⁵] [41]

Queen. [Looking before her.] Karpūra-mañjarī here!6

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19²⁷⁻³⁹, and the second being for the action of iv. 19⁵²⁻⁵⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders ae.

² Literally, 'in the air.' This is a "dramatic phrase" (nāṭya-ukti) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpaṇa, no. 425, or Monier Williams, Çak., p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmuṇḍā.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²⁰.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

Bhāiravānanda. Karpūra-mañjarī, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī.] Well, well, I am nonplussed by the resemblance! [To herself.] It's the magic car of the master Magician, which moves about through the air or through walls, that brought her here! [55] [Aloud.] Friends, take each of you what I told you to take and come along back with me. [57] [She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmundā and espied her (Karpūra-mañjarī).] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kurangika.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

King. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If 6 the beauty 7 of this maiden's form, which is the ensign of her conquest of the world, comes — in whatever way 8 — within range of a man's eyes, then there takes up his abode in that man's bewildered 9 heart the

¹ Namely, as at iv. 19²⁴⁻⁴¹.

² Molesworth gives this very meaning for the Marāthī nadaņem, Prākrit nad.

8 'Without hindrance or obstruction' from gravity, walls, or the like. Cp. note to i. 3427.

⁴ Between iv. 19⁵⁸ and iv. 19⁵⁶ the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

6 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

7 I would assign to rehā here and at ii. 41° the meaning 'beauty.' The verb reh means 'is lovely, rājate,' in Hāla, no. 308; cp. H. 4. 100. — Molesworth defines Marāṭhi rekhalā (from rekhaṇem, from Skt. rekhā, 'line') as 'neat, comely, pretty.' — But it may be that two words of quite diverse origin have flowed together in the Prākrit rehā. See additional note, p. 289.

⁸ Jaha taha, as a phrase.

⁹ I take vicitte as = Skt. vi-citte, 'besinn-ungslos,' not vicitre. Cp. note to ii. 40^b.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹

JESTER. [Aside, to the King.²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore." Now just cork up! [4]

QUEEN. [To Kurangikā.] Kurangikā, do you arrange the wedding costume for the King; and let Sārangikā arrange it for Ghanasāramanjarī.⁴ [6]

[Thereupon both busy themselves in pantomime about the wedding of the two.] [7]

Bhāiravānanda. We must summon a preceptor.5

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment. With your hand take the hand of — Karpūra-manjari! [13]

[The Queen utters an exclamation of surprise and looks on with a touch of despondency.]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head! 7 for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī. 8 [16]

KING. [Taking her hand.]

The prickles that are on the lovely fruits of the gourd-melon,9 and on

¹ Valaia, 'bent almost into a circle'—cp. ii. 6^d. — For punkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhitya-

darpana, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19⁶⁴-iv. 20). I can't trust you. — Root evas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19¹⁰, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁹) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19³⁰) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19³⁴) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19⁴⁸, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19⁵⁵, of supernatural means of communication between the two places. And yet, on her second return, iv. 19⁵⁹, it may be, after all, a resemblance!—Her perplexities are still unsolved when she bids Sārangikā, at iv. 20⁶, to array the bride; they reach their climax at iv. 20⁷; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹³.

- ⁵ To conduct the nuptial ceremony.
- 6 The symbolical wedding-knot, p. 289.
- 7 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulanem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!
 - 8 See p. 251, n. 5: ghanasāra=karpūra.
 - 9 The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.²

JESTER. Come, man, let the circumambulations be performed and the parched grain be thrown into the fire.

[The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood, saluting all in fitting manner, takes his seat as an Emperor.] [4]

[Behind the stage.]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides, — I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹

of a theme which we have heard — see iii. 24 and the notes, and iv. 22*. For the gourdmelon in particular, see note to iii. 24*. — As to horripilation, see note to ii. 464.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 6²¹. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of "ketakīneedles," Rtu-samhāra, ii. 23.

2 'As a thick-set horripilation-shootrange.'—It may be that ankura is to be taken as 'hair' rather than as 'shoot,' although both amount to the same thing here. As for all, I despair of finding a fit English word for it; see my note to iii. 26d. Perhaps the word range, considering its scope, is as good as any.

⁸ The groom leads the bride thrice sunwise around the nuptial fire. See my Sanskrit Reader, p. 400.

4 Molesworth gives 'joy, delight, gratification' for utsāha: cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24^a (see note) and iv. 21^a.

⁶ The Artocarpus integrifolia or jackfruit: see Roxburgh, p. 633. For pictures, see Century Dic'y, s.v. bread-fruit; or H. W. Cave's Picturesque Ceylon, volume "Colombo," p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40-50 pounds each. They are pale green with granulated surfaces. Other species of Artocarpus, the hirsuta and the echinata, have, as their names imply, very spinous fruits.

⁷ The Erythrina indica: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under Erythrina.

8 The kamala is the blossom of the Nelumbium speciosum. "Flowers large, and beautiful beyond description," says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. Danda here evidently means the peduncles. These "are armed with small inoffensive prickles." Cp. Sprüche, 2988, 6432, 2250. — Beautiful pictures of lotuses, Griffiths, figs. 61-63.

9 'I suspect in thy body [this] collection

grant raviousland and construct

BHĀIRAVĀNANDA. Is there anything else that you would wish done? King. Is there anything I could wish better even than this? For

The Queen, although she now has a rival in my affections, is not angry; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life; and I have attained to the rank of Emperor! What else could one ask for? By thy favor I have gained all that men think worth the having. 3

Yet for this would I pray:

[Words of Bharata.4]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning, be quenched by the rain of the sidelong glances of Fortune!

[Thereupon, exeunt omnes.]

[End of the Fourth Act.]

of qualities [to have been] attained by force; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuda, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with puttha.—Mellanti, 'are let loose, shoot out,' equivalent to mucyante.—Perhaps niccullasā is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

1 'The Queen, in the position of rival wife, is not angry.'

2 'The rank of Emperor has come to pass.'

3 'All that which is obtained among mankind.'

⁴ The author of the famous Nāṭya-çāstra: see Lévi, Théâtre, p. 297 etc. Cp. the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162¹²), of the Urvaçī (ed. Kale, 1898, p. 146⁹), and of the Ratnāvalī (ed. Cappeller, p. 329⁵).

5 Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (vaira, virodha) between the Goddess of Fortune (Cri) and the Goddess of Learning (Sarasvati) is proverbial: Sprüche, 4086, 3941.



Additional Notes.

ii. 623. — Swing festival of Gāurī: see Hemādri (1260 a.d.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmī); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 419, 502. - The "appointment" here mentioned would seem to have been arranged by Vichakshanā with the Jester during or before the scene between King and Porteress, ii. 01. The interval is "long" to the King, ii. 62: cp. ii. 615. To this arrangement, perhaps, the saccam edam of ii. 64 refers. At ii. 412 the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then "at hand." It cannot be the meeting of act iii., which is some 40 days later. And the açoka scene involves no "meeting." -In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine.

iii. 26. — Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

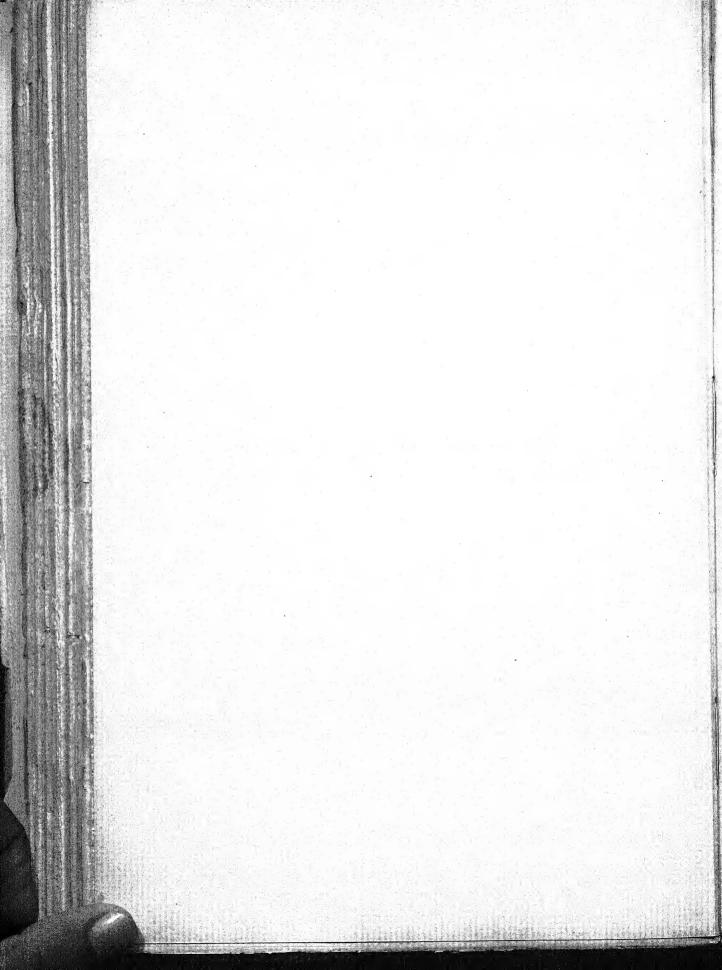
verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehäuft. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvalī.

iii. 27.— "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopypillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13)."—Griffiths, i., p. 16 a.

iv. 1964,66. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. — Since my note on rehā was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles rehā. — He doubts my interpretation of vicitite.

iv. 2012. — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1337.



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Kaegi's Rigveda.

The Rigveda: the oldest literature of the Indians. By Adolf Kaegi, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$ 1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

Hopkins's Religions of India.

The Religions of India. By Edward Washburn Hopkins, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi +612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's Religions of India, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

Philadelphia Oriental Studies.

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888–1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

Jackson's Avesta Grammar.

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. 8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Other Avestan Works.

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

Harvard Oriental Series.

Edited, with the cooperation of various scholars, by

Charles Rockwell Lanman,
Professor of Sanskrit in Harvard University.

Published by Harvard University, Cambridge, Massachusetts, United States of America.

*** A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to Harvard University, Cambridge, Massachusetts, United States of America.

Volume I. — The Jātaka-mālā: or Bodhisattvāvadāna-mālā, by Āryaçūra; edited by Dr. Hendrik Kern, Professor in the University of Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië. The same version has also appeared in revised form in Professor Max Müller's Sacred Books of the Buddhists, London, Henry Frowde, 1895.

The price of volume I. is one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 ore = 3 florins and 65 cents Netherlandish.

Volume II. — The Sāmkhya-pravacana-bhāsya: or Commentary on the exposition of the Sānkhya philosophy; by Vijnānabhiksu; edited by Richard Garbe, Professor in the University of Königsberg, Prussia. 1895. Royal 8vo. Cloth. xiv + 196 pages.

This volume contains the original Sanskrit text of the Sānkhya Aphorisms and of Vijñāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the Abhandlungen für die Kunde des

Morgenlandes, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vijñānabhikṣu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced."—Editor's Preface.

The price of volume II. is the same as that of volume I.

VOLUME III. — Buddhism in Translations. By Henry Clarke Warren. 1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these, chapters ii., iii., and iv. are on Buddhist doctrine, and concern themselves respectively with the philosophical conceptions that underlie the Buddhist religious system, with the doctrine of Karma and rebirth, and with the scheme of salvation from misery. Chapter is gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhaship; while the sections of chapter v. are about Buddhist monastic life.

The price of volume III. is one dollar and twenty cents (\$1.20) = 4 shillings and 11 pence = 5 marks = 6 francs or lire and 20 centimes = 4 kroner and 44 öre = 2 florins and 91 cents Netherlandish.

Volume IV. — Rāja-çekhara's Karpūra-mañjarī, a drama by the Indian poet Rāja-çekhara (about 900 A.D.): critically edited in the original Prākrit, with a glossarial index and an essay on the life and writings of the poet, by Dr. Sten Konow, of the University of Christiania, Norway; and translated into English with notes by Professor Lanman. 1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prakrit play presented to us in strictly correct Prakrit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakrit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late William Dwight Whitney, Professor of Sanskrit in Yale University. Edited by Charles Rockwell Lanman, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sutras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will—as we hope—mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by Henry Clarke Warren, of Cambridge, Massachusetts. Brought out after his death by Charles Rockwell Lanman.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) Nation for Jan. 12, 1899; in the Harvard Graduates' Magazine for March, 1899; in the Journal of the Royal Asiatic Society for April, 1899 (with a list of his writings); in the (Chicago) Open Court for June, 1899; or in the Journal of the American Oriental Society, vol. xx., second half.

A Vedic Concordance: being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By Maurice Bloomfield, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published,—one in the Johns Hopkins University Circulars (vol. xi., no. 99, June, 1892), and the other in the Proceedings of the American Oriental Society (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (pāda) of every stanza of the entire published Vedic literature and to every liturgical formula (yajus, prāiṣa, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned:—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech—was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools $(c\bar{a}kh\bar{a}s)$ to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

